

NO MORE CONTROL

#172 - Sept 1997 - \$3.00

SMASH YOUR FACE



SUBSCRIPTIONS: (postpaid prices)

•U.S.: Copies are \$3.00 each/ 6 issues sub for \$18.00. If you're from California, send \$19.49 (sales tax).

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BACK ISSUES AVAILABLE:

Back issues 135, 148-150, 151 Pt 2, 155, 156 Pt 1, 156 Pt 2, 159, 161-166, 168-171 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") \$25

1/3 page long: (2 1/2" x 10") \$60

1/3 page square: (5" x 5") \$70

AD CRITERIA:

Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classifieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost \$3/60 words max for \$4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: ???

SELL MRR AT GIGS: Within U.S., we'll sell them to you at \$1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Mangina.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL

PO BOX 460760

SAN FRANCISCO, CA 94146-0760

Phone (415)923-9814

Fax (415)923-9617

Email: maximumrnr@mindspring.com
(use this mainly for comments & letters.
Use phone for ads & other business stuff)

TOP

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

10

ROB COONS

LOS CRUDOS-Canciones...-LP

INTEGRITY-Taste of Every Sin-CD

LOGICAL NONSENSE-Expand The Hive-LP

RASH OF BEATINGS-Pressure Bomb-EP

V/A-Whispers-2xLP

DEVOID OF FAITH-Slow Motion...-LP

LÄRM-Extreme Noise-CD

97A-Abandoned Future-CD

VOODOO GLOW SKULLS/HICKEY-split EP

V/A-Possessed To Skate-LP

DR. DANTE

THE RETARDOS-45/ROOM 41/TEEN COOL-EP

THE SPACESHITS-Winter Dance Party-LP

NO-TALENTS-EP/STEVE MCQUEENS-EP

THE FABULOUS MACH KUNG FU-Mish Mash-45

THE AGGRAVATORS-It's All For Fun-EP

THE VECTORS-Some Racing R&R-EP

JABBERWOCKY-Finger Poppin'Time-LP

DR. EXPLOSION-Maximum Rhythm & Shit-EP

FABULOUS ANTONIO THREE-Mexican Pilot-EP

CHINESE MILLIONAIRES-Criminal Element-EP

JEFF HEERMANN

CHROME CRANKS-Dyin' Style-45

AGGRAVATORS-It's All For Fun-EP

THE VECTORS-Some Raging Rock'n'Roll...-EP

SUPERFLY TNT'S-Get Out Of My Way-45

VKTMS-CD

V/A-Screaming Fist Vol 1-LP

RETARDOS-Come On Back-45

NO TALENTS-100% No Talent -EP

HALO OF FLIES-Music For Insect Minds-CD

CHINESE MILLIONAIRES-This Is The Criminal....-EP

TOM HOPKINS

NASHVILLE PUSSY-Live/V/A-Save You-EP

V/A-Possessed To Skate-LP

LOGICAL NONSENSE-Expand the Hive-LP

V/A-Screaming Fists-LP/IRONY OF LIGHTFOOT-EP

LOS CRUDOS-Canciones...-LP

DEVOID OF FAITH-Slow Motion...-EP

BOBBY TEENS-Hot City Boy-EP

VOODOO GLOWSKULLS/HICKEY-Split-EP

D.I.R.T.-Black And White-2xLP

YOUNG PIONEERS-On Trial-EP

CAROLYN KEDDY

Carolyn took an unintentional spill out a 3rd story window (and she wasn't even drunk). Fortunately, she is still among us to tell about it. Needless to say, she's will be recuperating (wrist and shoulder damage) and will be back soon. Send her get well messages here.

RAY LUJAN

REVOLVERS-Marley-EP/LOS CRUDOS-LP

SIDECAR-Three Wheel Heroes-LP

DESCENDENTS-Gotta-45/Live

WHATEVER-Youngsters-LP/ANNALISE-Always...-CD

NO TALENTS-Easy Girl-EP/TURBONEGRO-live

LIFETIME-Jersey's Best Dancers-LP

WESTON/DIGGER-Split-EP

THUMBS-Sweet Merciful Crap-EP

NEW SWEET EARTH-Shotgun-CD

HUNTINGTONS-Fun And Games-CD

TIMOTHEN MARK

BURNED UP BLEED DRY-Kill The Body-EP

LÄRM-Extreme Noise-CD/RASH OF BEATINGS-EP

NO TALENTS-100% No Talent-EP

MONSTER X/MILHOUSE/BLACKARMY JACKET-live

V/A-Bloodstains...-LPs/V/A-Possessed...-LP

LOS CRUDOS-Canciones...-LP/V/A-Losing...-flexi

LOGICAL NONSENSE-Expand...-LP

PVC-Wall City Rock-2x10"/SDS-Scum System Kill-EP

VOODOO GLOW SKULLS/HICKEY-Split-EP

V/A-Deadly Encounters-EP/V/A-Save You-EP

ALLAN MCNAUGHTON IS SICK TODAY, SO TIM IS HOGGING A 2ND TOP 10 THIS MONTH

V/A-Screaming Fists Vol 1-LP

JOHN Q PUBLIC-Want To See You Die-EP

NO TALENTS-100% No Talent-EP

V/A-It Smells Like Spring-2xLP

V/A-Break The Rules #8-LP

SHAKE APPEAL-Babefake-10"

ONE MAN ARMY-Bootlegger's Son-EP

TEEN COOL/ROOM 41-Split-EP

V/A Bloodstains Across Denmark-LP

VOODOO GLOW SKULLS/HICKEY-split EP

TOP Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes. **10**

RAIMUNDO MURGIA

THE DISCOCKS-Boot Boys...-EP	ONE MAN ARMY-Bootleggers Son-EP
V/A-Insufficient Funds-EP	Do A Runner-zine
CONTEMPT-Shouting The Odds-LP	NO TALENTS-100% No Talent-EP
TEMPLARS/BOTTOM OF THE BARREL-split-EP	LOGICAL NONSENSE-Expand The Hive-LP
RIVERDALES-Storm The Streets-LP	V/A-It Smells Like Spring-LP

JAH NELL'S IN CHI-TOWN, SO HERE'S MIKE MILLETT'S AND LANCE HAHN'S GUEST TOP 10

LOS CRUDOS-Canciones...-LP	LITTLE PRINCESS-EP
NO TALENTS-Easy Girl-EP	D.I.R.T.-Black And White-2xLP
FLUX OF PINK INDIANS-Not So Brave-CD	VKTMS-CD
NO EMPATHY-The Same Mistakes...-LP	HI STANDARD-Angry Fist-CD
J CHURCH-Waiting...-EP	THE HEADCOATS-Messerschmidt...-EP

BRUCE ROEHRS

THE DISCOCKS-Boot Boys...-EP/NO TALENTS-EP	ONE MAN ARMY-Bootleggers Son-EP
V/A-Insufficient Funds-EP/AGGRAVATORS-EP	DROPKICK MURPHYS-Boys On The Docks-CD
TUNNEL RATS-Our War Is Never Over-CD	RANCID VAT-Live Radio Rampage 96-CD
TEMPLARS/BOTTOM OF THE BARREL-split-EP	MAIN STREET SAINTS-Glory-EP/REVOLT-LP
STREET TROOPERS-Take The Battle...-LP	PVC-Wall City...-2x10"/V/A-Smells Like...-LP

LEAH URBANO

WALLSID/SHAG VAN CLUB-split LP	LOS CRUDOS-Canciones...-LP
ENKINDELS-Who Here Wants To Fight-LP	MAKARA-Broken Arrow To Everything-LP
UNISON-This Is For Life-LP	ONWARD-These Words Still Prey-12"
LIFETIME-Jersey's Best Dancers-LP	IRONY OF LIGHTFOOT-Dance Of The Ibex-EP
INTEGRITY-Taste Of Every Sin-CD	TENSION-And At The Hour Of Our Death-CD

JON VON

JABBERWOCKY-Finger Poppin Time-LP	RETARDOS-Shame-45
BOBBY TEENS-Hot City Boy-45	ODD NUMBERS/CLAY WHEELS-split EP
ONE MAN ARMY-Bootleggers Son-EP	NO TALENTS-100% No Talent -EP
SONS OF HERCULES-Surfin' The Bars-45	THE FABULOUS MACH KUNG FU-Mish Mash-45
BORIS THE SPRINKLER-VMLive-EP	HELLACOPTERS-Now!-2x45

RYAN WELLS

V/A-Bloodstains across...-LPs	CHINESE MILLIONAIRES-This Is Criminal-EP
THEE FAB. ANTONIO THREE-Mexican Pilot-EP	THEE HEADCOATES-Messerschmidt-EP
PVC-Wall City Rock-2x10"/ONE MAN ARMY-EP	NEON HEARTS-Ball And Chain-CD
NO TALENTS-100% No Talent-EP	TEEN COOL/ROOM 41-Split-EP
V/A-Killed By Death Vol. 100-LP	BOBBY TEENS-Hot City Boy-EP

TIM YOHANNAN

GREY SPIKES-Year Zero-LP	BLACK FORK-Rock For Loot-LP
SPACESHITS-Winter Dance Party-LP	LOS CRUDOS-Canciones...-LP
TEMPORAL SLUTS-Broken Inside-45	CHINESE MILLIONAIRES-This Is The Criminal...-EP
BALTIMORE FOOT STOMPERS/CHELLOVECK 4-EP	STEVE MCQUEENS-Mission To Rock-EP
V/A-Bloodstains Across Norway-LP	JABBERWOCKY-Finger Poppin Timé-LP

REMA YOUNG

STEEL MINERS-Irony-LP	POWDER MONKEYS-Time Wounds All Heels-CD
SPACESHITS-Winter Dance Party-LP	VON ZIPPERS-Wow 'Em Down At Franz's-10"
NO TALENTS-100% No Talent -EP	TUNNEL RATS-Our War Is Never Over-CD
VENDETTA-Ride On-2x45	STEVE MCQUEENS-Mission To Rock-EP
RETARDOS-Shame-45	HELLACOPTERS-Now!-2x45/RANCID VAT-Live-CD

ZINE SHITWORKERS

Marian Anderson	Aragorn
Brady Baltezone	Paul Barger
Michelle Barnhardt	Toby Bitter
Lily Boe	Jerry Booth
Enrico Cadena	Chris Charla
Mel Cheplowitz	Jeremy Cool
Rob Coons	Heather Daniels
Mikel Delgado	Rafael DiDonato
Timothy Doran	Jodi Feldman
Jonathan Floyd	Gardner Fusuhara
Brian Gathy	Katja Gussmann
Lance Hahn	Harald Hartmann
Chris Harvey	Jeff Heermann
Tom Hopkins	Jenn Hyman
George Impulse	Jux
Kenny Kaos	Carolyn Keddy
Mick Krash	Michael Lucas
Ray Lujan	Hal MacLean
Timojhen Mark	Jeff Mason
Tobia Jean Minckler	Mundo Murguia
Allan McNaughton	Mike Millett
Jah Nell	Shawn Nuzzo
Bruce Roehrs	Greta S
Harry Sherrill	Michelle Shipley
Steve Spinali	Marc Spinali
Martin Sprouse	Dave Stevenson
Travis T	Trixie
Adam Turk	Leah Urbano
Jason Valdez	Max Ward
Mary Jane Weatherbee	Ryan Wells
Shane White	Joe Whiting
Kelli Williams	Winni Wintermeyer
Charles Wolski	Jeff Yih
Rema Young	Jon Von Zelowitz

ZINE CONTRIBUTORS

Mykel Board	Rev Norb
George Tabb	John Kohut
Jason Beck	Brian Zero
Ted Rall	Queenie
Dave Emory	Nick Fitt
Mark Hanford	Nathan Berg
Larry Harmon	Karin Gembus
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Jason Useless	Melissa Klein
Chris Hall	Emily Soares
Jesse Luscious	Beat-Man
Chris Z	Matthew Lusk

ZINE COORDINATORS

Jen Angel	Tim Yohannan
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MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Option Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/Dec '95. The Misfits, Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans.

#151 pt 2/Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsnell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-dogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#161/Oct '96. Jet Bumpers, Snuka, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Gob, Sink, Sires, Newtown Grunt, "Roots of Punk--Ohio '77".

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torchies To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--Los Angeles '77".

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#164/Jan '97. Naked Aggression, Lil Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years of Gilman".

#165/Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real McKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

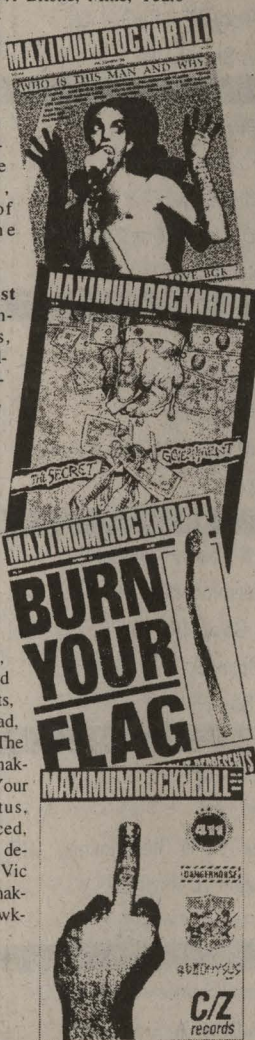
#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halfings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile, Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Roots of Punk--The Slits".

#171/August '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Race-traitor, Violent Society, Knuckleheads.

#172/September '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, web designer X-It, Vic Gedris, filmmaker Doug Cawker.



MRR IS LOOKING FOR A NEW ZINE COORDINATOR

Yep. We're looking for someone to come and share in the responsibility of running this zine. What exactly does that mean? We are looking for one person who is interested in being involved with Maximum on a large scale - taking on both the tedious work and an active role in deciding the direction of this zine.

The responsibilities include handling daily shitwork (mail, phones, advertising), layout, coming up with new ideas, instigating interviews and articles, harassing the shitworkers, taking the blame, and being responsible for the general direction of the magazine. You must be willing to move to San Francisco (unless you live here already) and make MRR a priority above friendship and, in some cases, above your own projects. Things like computer experience, proficient typing, and organizational skills are helpful, but being a fast learner could compensate for inexperience.

These are responsibilities shared by all the zine coordinators (well, just Jen and Tim). Specific responsibilities could include some screening and assigning of incoming records, and in general being involved with the record review section and ads that pertain to music. This means that you would need to generally agree with the musical content and direction of the magazine, and feel confident that you could continue it.

Now, here's the important stuff. On the personality side, we are looking for someone who is extroverted and outgoing, deals well with people (and strangers), likes going to shows, and knows a lot about records, bands, and music in general. The ideal person must be motivated and detail oriented, to the extent of being completely anal. Confidence and some degree of aggressiveness are also important, as well as the ability to put aside your needs and ego to balance the needs of the other shitworkers. You need strength and vision, but also sensitivity to others. Ability to work under pressure or in a demanding environment are also very helpful.

There are no age, gender, race, or hairstyle restrictions. Dreadlocks may be acceptable, but Birkenstocks are strictly forbidden (Tim won't budge on that one). Tattoos and piercings are optional. It also doesn't matter where you come from (though Jen, of course, will give special consideration to anyone from the Midwest, particularly Ohio).

We are not limiting this search to zine people only. However, it's awfully difficult to show quality, consistency, dedication, and commitment otherwise. If you are not a zine editor but are interested, it's up to you to come up with a creative way to demonstrate these things to us.

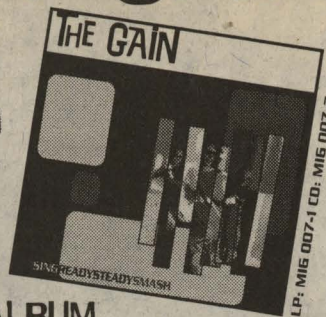
If this sounds like something you might be interested in and qualified for, please send us a letter telling us who you are, why you want to work with us, and why you think you should be the one. Your letter should also talk about what you have been doing for the last couple of years, and what your plans for the immediate future involve. Examples of your writing or work would also be a good idea to send. Please remember to include your phone number with your letter. Money and other bribes probably won't help you, the only possible exception to that being rare punk rock records (Tim is especially interested in foreign ones).

Please be warned that, first, this is a long term project. Second, there is not and never will be any monetary compensation involved. The only thing we can offer is living space at the MRR house. All other expenses are up to you. If you have any questions before you send in your letter, please call us here at Maximum HQ and talk to Jen or Tim.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.



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That's me...poopy, etc.

ZINE WORLD

The new wind in zine critiques and gossip - \$3/\$4/\$5

Listening

GRAPEFRUIT Hawaiian favorites

T-shirt (L, XL) - \$7/\$9/\$11

"Dorkabilly Stew" CD - \$9/\$10/\$12

"Loopy..." 7" - \$3.50/\$4/\$5.50

THE INVALIDS Calif. three-chord punk

T-shirt (L, XL) - \$7/\$9/\$11

"Out of My Head" CD - \$9/\$10/\$12

"Wiseguys" 7" - \$3.50/\$4/\$5.50

"Johnny K..." 7" - \$3.50/\$4/\$5.50

JON COUGAR CONCENTRATION CAMP

So. Cal. devil music

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"Victoria's..." 7" - \$3.50/\$4/\$5.50

"Live..." 7" - \$3.50/\$4/\$5.50

MY PAL TRIGGER Fla. emo-pop

"Riverview" 7" - \$3.50/\$4/\$5.50

Two-song 7" - \$3.50/\$4/\$5.50

Split 7" with Discount - \$3.50/\$4/\$5.50

NARCISSISTIC FRED'S "Hot Pone..." 7" - \$2/\$3/\$4

N. FRED'S/BLUNTSIDE 7" - \$3.50/\$4/\$5.50

PUNK=SUCK T-shirt (L, XL) - \$7/\$8/\$9

SECOND GUESS T-shirt (L, XL) - \$7/\$8/\$9

UNDERHAND Stoner pop-punk

"Desire" 7" - \$3.50/\$4/\$5.50

"Connections" 7" - \$3.50/\$4/\$5.50

"Under a Glass" 7" - \$3.50/\$4/\$5.50

ZOINKS! Dr. Strange pop-punk

"Panorama" CD Ep \$6/\$7/\$8

"Panorama" 10" w/sticker \$6/\$7/\$8

Zoinks! "Panorama" promo CD - \$3.50/\$4/\$5.50

Split w/ManDingo 7" - \$3.50/\$4/\$5.50

Split w/The Gain 7" - \$3.50/\$4/\$5.50

Split w/No Empathy 7" - \$3.50/\$4/\$5.50

Split w/No Empathy CD Ep - \$6/\$7/\$8

"Soap Factory" 7" - \$3.50/\$4/\$5.50

"Bad Move Space Cadet" CD - \$10/\$11/\$13

"Bad Move Space Cadet" LP/Cass. - \$9/\$10/\$13

"Stranger Anxiety" CD - \$10/\$11/\$13

T-shirt (L, XL) - \$10/\$12/\$14

Sticker - \$1/\$2/\$2

26"x38" color promo/tour poster - \$5/\$6/\$7

Prices = U.S./Can.-Mex./World

All prices are postage paid.

Well-concealed cash or Money Orders

(in U.S. funds) only.

Always list alternates or suffer my bitchy whims.

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(that means put one or the other inside

the envelope and then you get the catalog).

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Don't mess with Texas!

INJURY
ELM 021 CDEP-S8
THE INDEPENDENTS
"Stalker"
Dark, evil, Ska from the grave.
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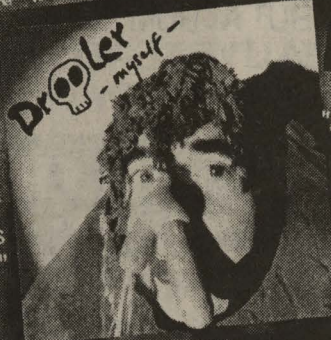
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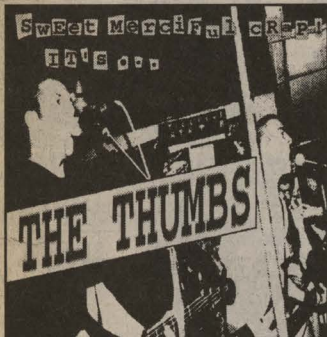


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MRR,
I am writing this letter in regards to the review you gave for Breakdown's

"...Blacklisted" mini-CD. I realize that when you send out material for review that you are going to have to deal with bad reviews, but this guy didn't even review our music. In all honesty, the reviewer had absolutely no idea of what he was talking about when it came to Breakdown and what we stand for. According to your well-informed shitworker, we have just reformed. *Wrong*. We have been together since 1986 and have only taken a total of one and a half years off, and these times came in small spurts. Just because he hasn't seen any records or CD's released by us in years doesn't mean that we haven't been out there busting our asses and playing shows. It means only one thing - no one who we thought we could trust offered to put our stuff out. We only put out demos for a long time. It's real disappointing when since we started as a band we have been trying to keep our integrity and some guy who knows absolutely nothing about us prints something in your fanzine stating that we only reformed (?) for the money (?????). This guy is WAY off the mark. I actually thought that your zine would agree with the way we have run our band. You probably would if you would take the wax out of your ears and listen to someone for once. Breakdown does not make money. Breakdown has *never* made money. Hey, maybe we each get to go home with \$20 here and there, but it ain't paying my rent. I work 9-5 for that. And what kind of label does that idiot think Eyeball Records is? Eyeball is owned by the manager of a HC/Punk record store in NYC who spends all of his free time doing stuff for us. He is more broke than I am. Our recording budget for the CD was \$700. I know of a lot of other bands out there that are spending over \$10,000 on recording, this is not uncommon. The luxurious offices of Eyeball are on the floor of his apartment, along with cat hair and cigarette butts. Just because he did a nice job on the packaging and has good distro doesn't mean that his label is owned by Geffen or something. Come on and wake the hell up. I am so sick of whining wanna-be punks jumping on any opportunity to slag something as being a sellout. Ask anyone that has anything to do with the NYHC scene and they'll tell you that the last thing Breakdown should be called is a sellout. So many people have come up to me and complained about your reviewer's comments. They know all the shit we've been through over

the years and they know we don't deserve to be slagged like that. We play shows for very little money. In fact, we played two free shows this month at Tompkins Square Park for the squatters on the Lower East Side. We play benefits constantly. We play with all types of bands. Now that's right up your alley, isn't it? Frankly, I don't really care if it's up your alley or not, we just don't want people to think that your reviewers comments were true. And another thing I have to complain about is how he said that our song "(I Wanna See A) Streetfight" had the dumbest lyrics of all time. Jeez! Is this guy brain damaged? Has he ever heard of the term "sarcasm"? How about "tongue in cheek"? I think the only terms he's heard of are "finger in ear" and "thumb up ass". Read the lyrics and figure it out yourself. If this guy can take the lyrics to "Streetfight" seriously then I could also probably sell him the Brooklyn Bridge. I don't know where this guy got the idea that we could sell-out in the first place. Who are these people offering us all this money? I never met them. Breakdown is a hardcore band that plays hardcore shows and once in a great while we might release a record. What's the crime in that? Jeff/ Breakdown



Dear MRR,

I just read the review for the Dwarves "We Must Have Blood" 7" in issue 169. The thing is that I still don't have a clue as to what it sounds like based on that review. I did gather that the reviewer hasn't been laid in 9 months & that he has a copy of No Doubt's album.

The reviewer also didn't bother to turn the record cover over to see that it was a Blag Dahlia/Dwarves split 7". Even if it is basically, but not totally the same people, recognize it, & credit that.

Unfortunately a lot of MRR's reviews are like this. The reviewer spends more time writing about themselves than the band they're reviewing. Why would someone go out of their way to review something they already knew they hated.

Christ/ PO Box 710456/ Santee, CA 92072

P.S. The new Dwarves album is the best thing I've heard all year. But that's beside the point.



MRR,

In response to the attack on my band, the Padded Cell, from Grand Master Tom Trouble and his band Dick Army (the one in Arlington, VA). Though I may not be able to write as poetically as he, I must take the time to say to him, how can I say this with style...? Fuck you, you silly cunt. I guess this whole thing is my fault. I first contacted this chump, because I saw an advertisement in a mag, larger than anything that we could afford, showing Padded Cell Records.

I just thought it was another asshole with a lot of money starting up his label to be the next big punk machine. So we decided to fuck with the guy. We figured that if he was a wanna-be business man then we should talk all business to him. You never know, he might change the name, and if not, who cares. The truth is, we don't even have a trademark that would stop a label from using our band name. And I wouldn't even have the resources nor the money to be able to sue someone for something as petty as this. I figured that if it were really a band and not someone trying to be the next big record label, they would just laugh at our letter and throw it away, I can't believe these sensitive wimps even took the letter so seriously. What a joke! Now, these hungry fuck holes are now doing anything they can to belittle us for their own political gain. Oh, the nifty world of whiny music politics. They have made us their mighty cause that they must fight in order to police the punk rock scene. They have sent many insulting letters our way and now they are tattling on us to a magazine. Oooo, did we break another punk rock rule? Did we not follow the proper punk rock guidelines? They now call us a "sell out" in print. Wow, that should rally a lot of support for their mighty cause. That's it, take the easy attack, knowing that the scene is always ready to eat on itself. All you have to say is, sue, sell-out, and conformist and you can get any punk to turn on a band. I can't believe it. Tom from Dick Army would actually take a corny name like Johnny Rebel seriously enough to use it against me.

Do you always go for the obvious and easy target, Mr. Anal Lube? It's wonderful to be a sell out, when I'm pushing a shopping cart full of my dirty clothes to the fucking laundromat. Couldn't someone wait until I could afford a fucking car before I'm named a sell out? Does anyone have some extra pity they could throw my way? If they are really that jealous, I can get a Dick Army tattoo also. Would that make you feel better, Tom? Well, I'm sorry, but I'm not the big corporate machine you need to fight. I don't even have any idea how to be a business man, like he claims. If so, I'm not a very good business man, am I? Blah blah blah. Instead, we plan to deal with this fun little kiddie game far away from any court system. And if you are idiotic enough to believe anything from this piece of shit, or any of the employees at Padded Cell Records, then fuck you, too.

To let the truth be known, we have always thought Padded Cell was one silly name for a band, and though we may fart around and blow a lot a smoke about it, I doubt that anyone in my band would actually go to war over such a cornball name. After their third letter to us, I have to admit



that I was extremely impressed with Tom's literary abilities. Tom Trouble is extremely well read and articulate.

And it is obvious that I took checkers to a chess game. When we first contacted these guys, we were merely trying to play the "When in Rome" game, so what. They called our feeble bluff, so what, we wrote them back telling them that it was a bluff, so what. Tom is one of those guys that has a great talent with words, yet can't seem to find a battlefield worthy of his talent. Maybe that is why he took us so seriously and why he feels that he should be the great messenger about such an already tired issue. But since he is so intelligent, I can't help but to also believe that he is writing to a magazine about this as a way of putting us down to build himself up. Well, I guess everyone has to have their stepping stone. Both Dick Army and The Padded Cell have been rather fucking stupid about this whole stupid thing, And The Padded Cell plan is to get even stupider.

Let me sum up, we have been using the name Padded Cell for eight years as the name of our band and though we have shared the name several times with others that later came up with the same name, bands, studios, etc. This time, for some stupid reason, we did not want to share a band name with a record company, then we put our foot in our mouth, and now Dick Envy Army is using it as a ploy to gain exposure. Now, I can say I'm a true Punker Dude because I'm a part of the writing in to publications to belittle another band.

This name calling and mud slinging, sure is a whole heap of fun. And to think, my maturity level can sink even lower than this. Next response from us will be filled with plenty of "Ma Ma" jokes. Fuck Tom Trouble the intellectual whiny cry-baby, fuck Dick Army, fuck their ideas on punk smunck rock, fuck their anarchy crap, fuck their tattling to the scene, fuck their stupid record label name, and fuck anyone that even cares about their politically correctness. We have no claims of being punk rock and the anarchy sign in our name is only a symbol to rub people the wrong way. Glad to know it rubbed you the wrong way. In direct response to Tom's letter... blow it out your ass. Honestly, Tom, I'd rather be your chum than your enemy. But just in case you're just too idealistic to get past all this, neener, neener, neener, you can suck my wiener.

Love always,
Johny Rebel/ the Padded Cell



Dear MRR,

"The New Wave Of Close Shave" huh? Yeah, right.

So now the '90s are drawing to a close, not only is it hip to be not PC, but it also seems that it is not hip to have any kind of conscience and/or common sense. What are you playing at? I refer of course to the Hard Skin interview (MRR 169).

I never thought I'd see the day when such a fine magazine as yours would begin to publish reactionary and narrow minded viewpoints from what seems like a group of moronic lagerlouts from the southeast of England. I for one am not pro-censorship at all and have read the raging debates over the years in your pages with interest and at times, disdain. However, even though these idiots have shown themselves up with their own (very limited) words, I don't feel that it has any place in your magazine as you are doing nothing more than encouraging them when they really needed to have been put in their place by Mary-Jane, Allen, Christy, and Lance. This opportunity was missed and I remain unimpressed.

Hey guys, why not run an Ian Stuart obituary in your next issue? Then you could put a huge picture of Skrewdriver on the cover. I doubt I will be buying your magazine again - you guys suck. And there was me thinking sexism and homophobia were things our scene had dealt with at great length. Wake up, morons! Yours,
Anthony Walker/ Crouch End/ London/ England



MRR:

I'm writing this letter as a response to a letter that was printed in the June '97 issue. It was written by some guy named Erik Courter. He spent the entire article ranting about "real punks" and "false punks" and how punk rock has become some sort of "trend", which maybe it has, but that doesn't mean we have to go and abandon something we've loved and been a part of for o-so many years because as we all know - *trends don't last* - that's why they're called trends! OK, yes, I do admit that since the appearance of bands like Green Day, Rancid, and Offspring into the mainstream I have encountered some, well, I don't know what to call them, but they're people who definitely *aren't* in the scene because they have their *own* opinion of what "punk" is all about, but as Erik stated in his letter "those of us who are in 'it' for more than a year aren't here because we are following some fucking societal trend". Well then, Erik, if according to you, Mr. God-o-punk-rock, anyone who isn't a so-called "real punk" will be gone from the scene in a year. You have nothing to worry about, they'll be out of your hair in a year. Please, think before you write such a letter. You make punk sound like

some sort of cult, that you have to be recruited into by some rat of the underground to be a lasting member.

Also, I'd like to comment on another letter that was printed in that same issue. It was written by Katie from Eugene, OR. OK Katie, I can completely empathize with your situation, but instead of bitching about it in this lame ass 'zine, why not use your homosexuality to somehow educate your family. Don't let your niece grow up with the same ignorant views as your brother. Show your brother that not all homosexuals are the same and that he's even loved and is related to one. Don't expect your family to immediately condone you and instantly change their views. It will take time, but they will eventually learn to accept you and hopefully others. And if they still don't love you for just who you are, then you don't need to be surrounded by people like that. I know they're your family but it's true. Trust me, try to show them your side and they'll eventually come around. And it's a hell of a lot better than living your life with the fear that they'll all hate you when they finally find out. And there is always someone to support you in this "shitty, scary, and fucking lonely place", you just have to look for them, and that takes a lot of patience.

The summer and all my friends being on vacation is eating my brain so if you have anything interesting to say...

Holley Crain/ 8414 Mossneng/ Houston, TX 77040/ cmcc6688@themall.com

P.S. I'm trying to start my own mail order service so if anyone has any tips on how to get started please contact me at the address above. Thanks.



Dearest Mr. Mikel Board,

Now, it isn't everyday that I am compelled to write a response to a column I read in MRR, but for some reason yours in the June issue really irritated me to the extent that I just couldn't resist responding. This is to let you know how I stand on the misconception that alcohol is a necessity in the punk culture. You have no right to question the credibility of anyone who doesn't choose to consume liquor. Beer and the like isn't exactly punk. If it was indeed about rebellion, there would be no such thing as Bud Bowl, or beer commercials that feature scantily clad anorexic women, and buddies together on fishing trips, or redneck assholes enjoying themselves at an all you can eat pig roast. The corporations that market such products do not have your average punk kid in mind when they market this stuff. They know that beer is widely accepted in today's society. I live in a college town, I should know. I happen to be a minority for being a non-drinker. Maybe in all actuality I am the rebellious one.



Imagine, if you will, being in a jaded, warped, erratic state. The only thing you can do is just lay there and watch the room spin around

frantically. You are so confused, so uncomfortable, all you want is for this state of self-conscious distress to stop immediately. That is the way I feel when I consume even one can of 3.2, run of the mill, American brewed beer. If that sounds a little extreme of a reaction, then you also need to realize that not everyone has the option of enjoying the effects of alcohol.

Traveling around and being nomadic, I encountered not one other punk who didn't make it a substantial goal to sponge up enough money to get a case. For some reason they thought if there was no beer, then there was no fun. With this in mind, I also drank. Although I certainly did not enjoy myself, I thought that maybe over time I might actually grow accustomed to this feeling of absolute hell. Maybe I just needed to drink a little more. Everyone seemed to be enjoying themselves, why wasn't I enjoying myself?

Even before facing the trials and tribulations of vagrancy, I tried my best to identify with friends who loved, I mean loved, getting intoxicated. I would chip in on beer, drink one or two, and always end up feeling like the world just took a shit on my face. Nobody didn't drink, it was a must. If you didn't, well, you just weren't having any fun. For me, it was the contrary. If I remained sober, I had a great time. It kind of perplexed me. I'm not one for any other drugs, either, I think pot is absolutely lame, and it just turns you into a lifeless idiot. I like sobriety, but for some reason nothing has ever effected me more negatively than alcohol.

A few weeks ago, after a long time of not drinking at all, I decided to try it again once more. Under the circumstances, I probably shouldn't have, but that's a long story that involves an ex-boyfriend, blah blah blah. Anyway, I drank just 2 shots of Aftershock, and it was probably one of the worst days of my life. I was shaking, and crying, it wasn't a pretty sight. I was sick for a week afterwards, it felt like someone kicked me in the liver. I even felt drunk (at least the way drunk feels to me) the next day. This liver pain I have experienced on several other occasions when I've drank, even very minimal amounts of alcohol. Upon this, I decided to visit my doctor. I then learned that I have a chemical imbalance that makes my body and brain react "violently to substances containing alcohol". I must admit that was comforting. I felt a little left out being the only person who didn't want

to chip in on a 12 pack. This time I have an excuse.

You know, I really don't mind being a non-drinker, or being allergic to alcohol. You see, I enjoy the time I spend, when everyone else is bitching about not finding a buyer, or not having enough money. Regardless, I'm all right. I think that makes me rather fortunate.

Leah

P.S. If you want to respond, anyone reading this who would like to share their opinions can write me. I'll probably be back by the time this is printed. My home address is 542 McShane Ave./ Waterloo, IA (that's Iowa), 50703.



Dear Brian Zero:

While your column is at best informative and at worst preachy/ridiculous, I'll admit your arguments and intents are usually consistent and well researched. As an animal liberation supporter and an environmentalist, I generally agree with your viewpoints, although I think it is absurd and impossible to expect everyone to live completely outside the boundaries of corporate influence like you somehow claim you do.

I think it is an unrealistic expectation for the average American wage slave who simply struggles to pay rent and bills to give a shit about whether their breakfast cereal is owned by the lesser-of-the-two-evils corporation. Or contains some amount of evil, evil sugar. Perhaps you have spent the last few years living at home with your mother. Do you really have this much time to scan and select your breakfast amidst the hidden corporate-owned labels. Get real. The rest of us are at work 24-7. Some of us have families to support. Health crises to deal with. In the meantime I'd like to survive, thank you, and guess what? The country is in wartime. If you were forced to fight in Iraq and were dodging bullets to survive, do you think you would stop to ponder which evil company is responsible for producing the bombs exploding around you? Fuck no! You'd be running and fighting for dear life. Most of us are running and fighting for dear life every day and don't have time, realistically, for this pansy-ass arm-chair idealistic bullshit. It's nice to talk but another thing to apply that talk to reality. Take this into consideration before you condemn those who are simply struggling to stay alive and make it on their own.

As a well researched preacher, I know you are informed as to the viles of record production. The records themselves - vinyl, made of petroleum, are extremely detrimental to the environment, not to mention the excess plastic, cardboard and non-environmental inks used in producing a record. In addition, I understand that the process of making the vinyl itself involves the use of animal by-products.

Which brings to mind the Siren LP. My point is obvious. If you are going to go the distance, then do it. Don't go half-ass. Otherwise you look like an ass - I guess in your book it's not OK to support hidden cruelty unless it serves to feed your ego. You don't need to put out an environmentally unsound/animal by-product containing LP. Like we all really need another band to make the world a better place. You can say you do it for fun, but that's what a hunter would say too. Both hurt the world in some small way.

I think you should be consistent or stop yapping. We're all fucked and unless you inherit a mountainous load of money tomorrow, there's not a damn thing you can do about it. End of story. Sincerely, Sykon

Dear Sykon:

Well, you found me out: I am a hypocrite. How could anybody who cares about this world not be? How can anybody fully abstain from supporting institutions and individuals who are doing the wrong thing when the entire system is based on greed? The only thing that any of us can do is to try our best. I do not expect everyone to live completely outside the boundaries of corporate influence, as such an expectation would obviously be ridiculous. What I do watch for is the effort each individual makes to question those who have power in this world around us. When you say that you think I "should be consistent or stop yapping," it means the same thing to me as saying "Shut up or die." For me, the only path to complete consistency is one which leads to the graveyard. Every time I pick up a plastic pen to write on a piece of paper I am using products that have contributed to the destruction of the earth, but life demands that those who care act in some way, which means produce media which expresses how they feel. That which isn't producing is simply a corpse. Although the thought of being a corpse is often attractive, I recommend that those who care, no matter how "half-ass" we are, continue to live? Why? There needs to be some alternative to those who are complete "assholes." Sykon, if you really think that my driving a car, the petroleum in my shoes, the vinyl in my band's records makes me inconsistent enough then I suggest you encourage others to boycott me first, though, I suggest you take a look at everybody else with a cause. I'm sure you'll find us all "half ass" in one way or another. Perhaps you should boycott anyone who ever says a word against the system, or perhaps, better yet, you will use your intelligence to attach those who don't give a damn about anything: perhaps you'll take the risks necessary to eventually have someone you don't even know



call you a hypocrite. Brian Zero.

Dear Nathan Berg,
I just had a

chance to check out your new column in MRR and I have a few comments about American Spirit. I am not a smoker but I do have a handful of friends who smoke. In an attempt to get them to switch to a more "natural" brand, I sent off to get a bunch of cheap (\$1 a box) samples. A.S. also sent me a handful of info about their company as well. I was a little surprised to find out that the company is not owned or operated by Native Americans as their packaging might suggest. In their info sheet they basically justified using Native American imagery by saying, "hey, other companies do it too." So, basically, they are aligning themselves with companies like Hornell Brewing Co., the makers of Crazy Horse Malt Liquor (division of G. Heileman Industries, makers of Arizona Ice Tea, both under boycott for the use of Native imagery in their advertising.) Yes, the cigarettes aren't nearly as bad for you but the marketing strategies are just the same if not worse.

Unfortunately, I no longer have the info that they sent, but I'm sure that they will send you some if you ask. You may want to look into this further. It's been a while since I discovered all of this and I may be forgetting things. I haven't heard of a boycott against American Spirit, but that doesn't mean that there isn't one. I'll have to look into it further.

Anyway, good luck with kicking the habit if that is the route you go. I know it's a tough one. I see way too many intelligent people give into the "rebellious image" of the smoker while preaching against the "evils" of corporations. Fuck that, leave the capitalist death stick behind and live healthy. See ya.

James Russell/ P.O. Box 362/ Plainfield, VT 05667/ JRF@earth.goddard.edu

P.S. For more info on the Arizona Ice Tea and Crazy Horse Boycotts: American Indian Community House (212)598-0100 ex. 224



Yo! Tim Yo,

You wrote about being non-political in issue 169, but I don't see why you find it so offensive. Being non-political means that we refuse to be taken in by slogans and ideologies that would only reduce us to instruments of abstract causes. Menace had the best motto for it: "Carry No Banners". Crass were extremely non-political too (have you heard 'Bloody Revolution's?'); so this non-political thing is nei-

ther new nor strictly within the skinhead scene. Crass (along w/ Conflict, etc.) sang about being non-political: "boring fucking politics that'll get us all shot; left wing, right wing, you can stuff the lot"; however, that didn't mean they didn't care about racial and gender discrimination, corporate control, etc. Being non-political just means that you don't align yourself with political factions. Would you say that by being non-political, Crass was part of the problem?

You gotta also remember that the oil scene is made up of working class skins and punks from industrial areas that just don't breed liberal hippie types like S.F. does. When you work in a factory (or any other shit-work), you don't give a fuck about gays or anything like that. Oil ain't about fighting social or political battles anyway, and it ain't an alternative counter culture. Oil is the only thing these people have to add some color and meaning to their gray lives. Oil is a music scene, not a political battlefield or movement. The oil scene has been plagued by politics, but people are now claiming their music back from the politicians. That's what this new trend in non-politics means. Being non-political doesn't mean you don't care about anything. It just means that by being a skin or punk, you're just part of a music scene and not a stormtrooper for some political faction that's up to no good. What you believe in is in your head and has nothing to do with the clothes you wear.

Another thing that bugged me is that you included national pride among such social ills as racism and gender discrimination. What the fuck is that?! Are you saying that Americans can't be proud to be Americans? Being anti-American is anti-punk rock, because punk rock is American culture. The Ramones (like Black Flag, AF, etc.) were proud to be American, and I take pride in them for being American bands. It's my culture, what I grew up with. Punk rock is American music. If you hate America, you hate the multicultural fusion that made it a great country (the same fusion that gave birth to rock'n'roll and punk). To be anti-American, I assume you're are a racist, because you hate the fact that people from all over the world can unite to form one folk and one country. You hate Americans because they fought for this country. You hate the fact that they fought so you could have the freedom to write whatever opinion you have about anything and publish it in your own little zine. By hating America, you're desecrating the memory of all the people who have fought for our freedom (from those who crushed the Nazis, to civil rights veterans, and those who were led to the slaughter by corrupt politicians).

I know this country is run by assholes, but it's our country too. You can't just give it away to the idiots that run it. It's like if your mom was a drunk, you can't be a coward

and reject her, you gotta deal with the problem and help her out. People that are proud of their home will take care of it, improve it, and keep it in pristine conditions; however, people who have no pride and hate what they have will let it all go to rack and ruin (and what good is that?). Fuck anyone who gives me shit for wearing a flag. The flag represents the people (my whole fucking family who worked their asses off for me) and the American ideal (freedom, justice, and the rest of it). It doesn't represent the corrupt bastards that currently run this country. Because I'm proud to be American doesn't mean I support Clinton or the evil corporations that try to control us. If we reject our own country, we're just giving up and letting these bastards take over. If you let the scum win, we all lose because things will be worse off and we can't just say "I don't support 'em," because we'll be stuck in the hell they created. If you don't like America, get the fuck out; however, if you'd like to see some things change, then you better fight for what America should be and not against America itself, because WE are America.

Well, that's my opinion. Fuck off to anyone who slags me off,
Derek Rodriguez from Florida

Derek,

The shit you're talking is so misguided and contradictory, it's hard to know where to begin. "Politics" not only pertains to "guiding or influencing governmental policy" but also "the total complex of relations between people in a society" (Webster's, 1986). There's no such thing as non-political! When you "don't give a fuck about gays", you are complicit with American society's homophobia. It's discrimination you're not giving a fuck about, something that's not an "abstract cause" at all, but a reality of violence and prejudice. And saying Crass were non-political is like saying Skrewdriver were non-racist.

I do shitwork 40+ hours a week in a food-service job, and I think it's dumb to say that what somebody has to do to make a living affects whether they care about the world outside their little sector. If oil, or any scene, is the only thing people have, then those people are pretty pathetic. Oil has been and continues to be "about fighting social or political battles" - in the right hands. (I don't listen to much oil but I'm sure Tim, Raimundo, or Bruce could give you examples.) When you're "just part of a music scene" you're maybe not a stormtrooper but a necessary counterpart to the stormtroopers - a "good German (American, etc.)". By burying your head and saying, "no politics, just music" you end up by default on the side of a political faction which is certainly up to no good -



capitalist America. Proud to be an American? Proud of the country founded on the genocide of the native population and the slavery of

blacks so that some white men could have liberty and justice? What the fuck is that!?! Proud of where you live? Do you have Florida pride too?

Your idea that anti-Americanism is anti-punk rock is a joke. Punks started dressing funny, having weird haircuts, etc. in the first place because what was American (or English) culture was shit to them. Now you can buy all that stuff at the mall because American capitalism can repackage and sell just about anything.

Hooray for America's "multicultural fusion" but to say the U.S. is "one folk and one country" is to be (intentionally?) naive. The U.S. literacy and infant mortality rates vary from 1st to 3rd world depending on one's neighborhood and income. In incarceration, lifespan, and income, the U.S. is more like 3 societies - one small, mostly white group whose conditions are the best and improving; the shrinking middle/working classes who are losing ground and the growing underclass who are getting the screws put to them. The "multicultural fusion" has not taken hold in the upper reaches of business and government.

Your glorification of veterans is also naive. Civil rights veterans had to fight against (not for!) America to achieve the gains they did, gains conservatives are now rolling back. The Nazi-crushers waited until the Jews had been crushed, and then the top Nazis were hired by the U.S. in preparation for the showdown with the Soviets. The rank and file on both sides were decimated, but the financiers remained in power. Nobody "led to slaughter by corrupt politicians" did me any favors! I wish they had stayed home. But Uncle Sam ordered them off - "the flag follows the money, and the troops follow the flag."

Your analogies of drunk moms and pristine houses also reek of shit. The "mom" in question isn't drunk but very clear-headed in her attempts to centralize and maximize power and wealth, to steal from the poor and give to the rich. Are you saying if Americans were more patriotic, the country would be in better shape? Bullshit. Patriotism is blind faith. What good is the American ideal when the American reality is so far from it? The America you're proud of is more an imaginary utopia than the way this country has always been run. "Letting the bastards take over?" They've been in charge since day one! I agree we have to fight for what America should be, but in practice America's #1 concern has always been maximizing profits and control for those at the top. While you

wave the flag, they're laughing all the way to the bank. Jeff M.



Dear Maximum,
This is an open letter for "The Li'l Bunnies" since they won't respond to any of my repeated letters. I'm hoping that seeing this in a public forum will shame them into responding. I'm not hurt or angry.

I sent them a list of reasons why I should be in their band including an offer of a pancake breakfast. Three of them arrived at my house at 4:30 am Easter morning. They were drunk and parked on my lawn as if drunk driving is "punk". They were wearing those bunny suits that they think are so funny.

I welcomed them to my home and my wife made them pancakes. My rottweilers were barking at them as they sat by my pool drinking my beer and making juvenile demands for Spaghetti-Os. One of them walked over and pissed on my dog. It takes a real "tough guy" to urinate on a caged animal but he got his when he fell into my pool and nearly drowned as he was too drunk or too stupid to stand up in the shallow end. One kept talking in that same asinine high pitched girl voice that he sings in. Like I'm supposed to believe he talks like that all the time? I've partied with Kepi from the Groovie Ghoulies and this guy ain't no Kepi.

They kept saying "Hey retard! Let me see your nipples" to my wife even after I repeatedly asked them not to. I guess they thought that was real "punk" as well. Just like when one of them threw-up on himself.

I heard you were in need of a bass player, so I took a chance and wrote you. We had a running correspondence where I would send you money and items that I would liberate from my employer. This ended up being about \$60, not including stamps and of course, the miscellaneous office supplies that I UPSed you (on my employer's account). Little did I know that all along I was being graded. Four years of college didn't prepare me for shit!

I only wanted to be a part of what you represent. I hold dear everything you guys seemed to stand for. If I had known that beneath it all it was all just another close-minded clique I would have never bothered contacting you. I do not actively seek out humiliation, nor do I wish to assist in the drawing of more uniform lines with the "underground". I do not need acceptance. I get plenty of that at home. I asked for nothing but to be treated with a bit of dignity.

I have been in bands and hung around people much more subversive than you. Ever heard of "The Vacant"? They would have made you guys look like "A-ha". I was in the Sacramento punk scene since 1982. I've had Johnny No-Style vomit into my mouth. I had a beer bottle broken over my head by Nazi Bob. I've done more sick and demented things than I can even remember. Just because I own a home and invest my money wisely

does not change who I am or what I believe.

You wrote me that I was not "Bunnie material". What makes "Bunnie material"? What are the qualifications? Are there classes I should take?

How am I different than them? Believe me, I'm not upset that you don't want me in the band. It's your group and you make the decisions. That is fine. I am just a little ticked-off about the unfair judgments you made on me based on how little you know about me.

Would bleeding for you have given me more "Bunnie points"? Should I have pissed in your beers before serving them to you? I wear no masks, either physically or mentally. I feel no need to hide my true self. I won't apologize for what I've accomplished. I've done it all on my own terms without betraying my own values or at the expense of others. We all have day jobs. We all have families. We all have to "ete shit" everyday. It's just that some of us don't feel the need to serve it to each other while our own faces are smeared with it.

I chose my side a long time ago, yet I am still able to enjoy some success without pointing fingers or calling names. I need friends more than I need enemies. There really is some safety in numbers. It's nice to treat and be treated by others with respect. No, I'm not special, but neither is anyone else. Including you.

I do not know the name of the one who sat on the same side of the table as me (he puked on himself). Whoever he was, he seemed very genuine and friendly. Please tell him if he ever wishes to form a band based on *music* and not *attitude* to contact me.

I'm not hurt or angry. My *Team Hardcore* membership expired years ago anyway. It kinda sucks, you know? Nowadays, you can't even tell the jocks from the punks from the geeks from the Quincys from the retailers. Scary. But, I guess it would be pretty boring for you if everyone was "Li'l Bunnie material". I mean, who would you have to ridicule and step on?

I sincerely wish you the best in all your future endeavors. If anything, maybe someday you will look back on this and laugh. I know I will.

Blah, blah, blah.

Joseph R. Seefeldt

P.S. ...Perhaps I should have answered the door when you visited with my Remington 1600 pistol-grip shotgun filled with 8 shells of shrapnel load in one hand and a pack of cigarettes in the other. Damn! Was that where I "blew" it?

Email:
maximumrnr@mindspring.com
(use this mainly for comments & letters-to-editor. Use phone for ad reservations. Do not expect answers, but you might get one)

Mom and Dad went to MRR Reviewing School and All I got was this lousy

"...super Kicky..."
-- Rema Young, MRR #170
(Holy fuck, and to think I used to bemoan Shane White getting our records to review! Oh well, she probably meant "super icky" or something)



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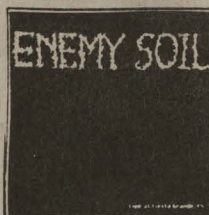
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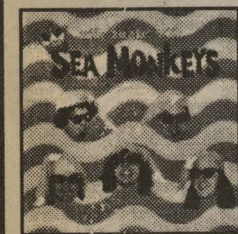
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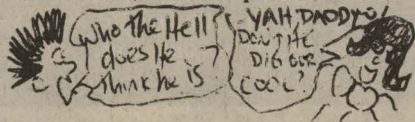
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"...a few redeeming qualities"



is what every reviewer of Sacto Punk at this hear rag writes when confronted with the mindblowing fact that 98% of the punk that comes out of Sacto kicks their jaded Bay Area hipster asses. Think about it: Lil Bunnies, TikiMen, YahMos, all of them the cream of the punk crop, all of them Sacto lads (or rabbits). And of course there is more. Specifically 6 current Sacto monsters that will hit your ears on the first Sacto Punk comp in 7 years. That's right brand new songs by Nar, Los Huevos, & the Bananas and the vinyl debut of Karate Party, the Transplants, and the Lazy J's. 6 bands/6 songs: One 7" of the high quality and affordability that you expect from Moo-La-La Records. The way I look at it is that if I can fit 6 bands on a 7", I will. None of this 2 or 4 band thievery. That's right! It's theft. Going from 45 to 33 dont cost enuf to matter and going to 33 means more time. So fuck those who charge you four bucks for two songs! Consumer, stand up for yourself! Demand lotsa songs or kill the label people who steal from you. Dont let some band's popularity be an excuse to rip you off! Listen, I also got a Punkrock spoken word masterpiece by ex-Slowsidedown geeterist Josh Reynolds in the pipeline. That fucker is 20 min long and its a goddamn 7" (and its funny as shit). Cuz of delays Josh Reynolds Speaks and "...a few redeeming qualities" won't be out til Aug so order them you will but be patient. I should mention that Josh and every band on the comp are members of the Lil Bunnies, as are all bands in the Sacto Punk Scene. So you, bunny-fans will want to buy, buy, buy! I also have Lil Bunnies, Los Huevos, Bananas, YahMos, Amber Inn, and other crap. Send a stamp for a catalogue. The 7"s are \$3 for the 1st, \$2 for each one thereafter per order. Out-of-US, add \$1 per item. Cash or MO to Scott only. New Los Huevos LP on Cheap Date Records when everyone stops dicking with Ryan (Pressing plants make little labels wait til they get done with whatever crap the big indies are ripping you off with).
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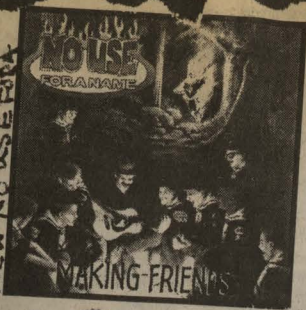
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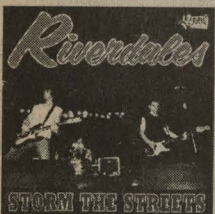


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RALL DEAL

Progressive Bigotry

Someone in the vanload of writers and editors said it on the way back from the Vermont ski junket a magazine I write for to make money paid for. It was one of those "What's wrong with America" discussions, and the crisply-dressed twentysomething woman's offered her two cents: "Fifth-generation welfare recipients—it's just not right."

It's also not true. Thanks to a certain biological reality having to do with human fertility and gestation periods, currently it is only humanly possible to have third-generation welfare recipients since welfare as we knew it began in the '30s.

Anyway, the woman in question was well-educated, well-connected and well-spoken, not to mention liberal in all the ways that educated Americans usually are, but she had nonetheless bought into the conservative myth of a pernicious welfare culture that sucks up federal revenues and holds us back in the trade wars. From Reagan's welfare queen to Clinton's workfare, both the left and the right scapegoat the poor. The only difference is that liberals prefer a gentle shove to the Republicans' swift kick in the butt—and both understand the implicit coding: Welfare equals inner-city blacks equals lazy scum.

Immigrant-bashing too has gone mainstream. Once the exclusive territory of inbred Aryan Nation skinheads and sundry well-heeled nativists, many of the new opponents of immigration (coding: immigrant equals Hispanic equals dirty scum) identify themselves with traditionally left-of-center causes such as environmentalism, support of abortion rights and reducing the disparity of wealth. Much of the current Clinton campaign finance scandal revolves around a xenophobic subtext (coding: Asian businessman equals Yellow Peril equals evil scum). When people hear their corporate, political and media leaders spouting anti-immigrant lies year after year after year, it eventually starts to sink in.

And this is what's really wrong with America: Right-wingers currently enjoy a monopoly on vicious rhetoric. All of the *au courant* hatreds—cruelty that ranges from fag jokes to AIDS research cutbacks, from sexist remarks to gang rape, from atrocious urban schools for blacks to killing them by lethal injection in overly-funded prisons—originated with right-wing conservatives. Disgusting as they may be, hateful catch phrases and buzzwords are the most effective soundbytes of all; they're political shorthand that dismiss complex issues and define complex groups with simplistic disdain.

Epithets like "bitch," "faggot" and "welfare mom" are infinitely more widespread—

and therefore potent—than all the beautifully-constructed Noam Chomsky essays in the world. Gutter talk spewed from drunks in passing cars is the ultimate national discourse—and it's time for the well-intentioned to get down and dirty.

Unfortunately, what remains of the left after the wholesale capitulation of the Democratic Party to corporate interests is far too infected with politically-correct rectitude to fight back efficiently. The only way to beat a bully is to fight back twice as hard and twice as dirty as he does. The trouble is, the Volvo and Sierra Club crowd have forgotten how to tie their shoes, much less take on the right-wing paradigm. That's why political progressives need to adopt progressive bigotry to countermand the constant onslaught of right-wing tripe spewing out of TV screens and newspaper headlines every day. Here are some helpful examples:

Rich-Bashing: Bashing evil capitalists went out of style after World War II, but with most people living in a constant low-grade economic depression, it's high time to bring back the proud practice. And we're not just talking talk here, either: No limo or Lexis should be safe from having its windows smashed—or at least getting keyed. Leftists should burn down their wealthy neighbors' homes whenever they're away on vacation. Mugging anyone making more than \$100,000 a year should no longer be a crime, and Ivy League school tuition should be subject to a 50 percent luxury tax. *Suggested epithets: Corporate welfare king, leech, resource hog, interest whore, cash junkie, money wanker.*

Native-Bashing: Obviously Americans who were born (and remain) here lack the vision and imagination to move overseas. They're clearly reprehensible, boring, stupid individuals who expect good jobs to be brought to them rather than extract themselves from their Lazee-Boys and go to Kuala Lumpur—not to mention the products of a moribund strip-mall culture. Being born in the USA ought to be a license to be beaten, deprived of government services, made ineligible for all jobs other than asbestos disposal and subjected to countless ethnic slurs in animated Disney films. Anti-native bias should become especially vicious whenever the government becomes involved in saber-rattling with nations composed of a Caucasian majority, and anyone with white skin should automatically be assumed to be born in the United States. *Suggested insults: Red-neck, stoner, ghost, space-filler, cultural footnote, simpleton, inertia boy, Mayflower madam.*

Straight-Bashing: Gays and lesbians should start feeling free to pick on straight people, simply because they happen to be straight. Teenagers who display early signs of heterosexuality should be hounded by parents and shrinks, and the government should develop special strains of bacteria that kill breeders with exquisitely slow pain. Roving gangs of homosexual men should cruise the streets of our cities, looking for guys who "look" straight to pound and occasionally murder. *Suggested appellations: Chick pirate, stick slut, mix-and-matchers, constipoids, poke hounds.*

There will, of course, be those wimps who decline to lower themselves to such vio-

lent, primitive tactics of political expression. But if the rampaging forces of corporatism, racism, homophobia and sexism are ever to be effectively countered, leftists will have to employ the harshest possible methods. Then, once the oppressors truly feel what it's like to be a victim, they'll finally be ready to negotiate away their privileged positions in exchange for merely being treated with decency. Only in an America where Bill Gates is afraid to leave his suburban showcase home, straights are afraid to hold hands in public and being born overseas becomes a status symbol, will there ever be any hope for equality and justice for all.

Send your epithets, insults, and free CDs to: Ted Rall, P.O. Box 2092, Times Square Station, New York NY 10108. Oh, and don't forget: Save the kittens!



Men's Health magazine reports that bicycle-riding leads to sterility and impotence. I'm not surprised. All that pressure between the legs, catching the good parts. Do you wonder? No word yet on what it does to girls. It feels better, but I bet its just as bad.

The report gets even scarier. Stop other bad habits, the health-risks decrease. Stop bike riding, the damage is for always. There's no hardening up again—ever.

This is only the latest in a series of bad news for the multi-national bike-making companies. It's about time. Did you know that the federal government actually subsidizes these corporate swine. They call it "export aid." Actually, it's tax breaks. Your government gives them this tax scum so they can continue to deal death. The rest of us absorb the social, financial and mental costs.

Bicycles are the number one "toy" killer in the US. They have been for many years. Every six hours the grim reaper swipes away another bicyclist. Many others are permanently crippled or maimed.

The libertarian argument is obvious. No matter how dangerous the activity, bike riders should have the freedom to take risks. Isn't this a free country? Doesn't that freedom include the right to stupidity. If they want to damage themselves, shouldn't that be their right?

Separate but equal say the double wheeled defenders. We only need to divide the streets into biking and no-biking areas. Then both sides will be satisfied.

Unfortunately, it's not that easy. We have to consider SHB, *Second Hand Bike*. That is, the effect biking has on people who do not bike themselves.

Mary Schwartz is a young Negress. She just got a job at the library, working in the reference section. Today, the subway was

COLUMNS



late, making her late for work.

At the 42nd Street stop, she runs from the subway upstairs. Damn, wrong side of Fifth Avenue. Looking uptown on the one way Avenue, she quickly checks for cars before running into the street. She steps off the curb. Blam! A cyclist going the wrong way down the street smashes into her. The young lady is thrown past the corner onto 42nd Street. Dazed and on her back, she struggles to get to her feet. Double Blam! A bus going forward at the changing light, knocks her down again. Her head catches under the front wheels, splitting open like a dropped melon. The driver never saw her. Mary is dead. The cyclist is long gone uptown.

This is only the most obvious form of SHB; collisions with helpless pedestrians. Even when the bike doesn't do the damage directly, it still causes it to happen.

Being thrown into traffic by a bike is only one example. There are other, more subtle forms of Second Hand Bike. Bikes actually cause many accidents reported as pedestrian or automobile. How many tots are squinched to death by cars suddenly swerving to avoid a cyclist blasting forty miles an hour through a red light? How many trees are hit by how many truckers avoiding a cyclist who decided she owns the road.

At least with cars you have legal protection. Police stop cars. They give tickets. They take careless drivers off the road. When was the last time you saw a bike rider get a ticket?

Human lives and health are not measurable in money. These are, of course, the main reason the biking menace is so diabolic. Still, there is a more measurable social cost. That is the cost of hospitalization, rehabilitation and death benefits for biking victims.

How many hospital beds do they take? How much public money? How much welfare is peddled on these pedal pusher casualties?

Not only is it dangerous, but biking is a filthy habit. Highways, roads, even small mountain paths are littered with old tubes, gear grease, and rubber patches. Birds and other wildlife choke on discarded tire valves and other bike effluvia. Bike paths destroy acres of land. Many more are destroyed by bikes who don't stick to those paths. Somehow bikes are privileged among vehicles. The government allows them to trample where no car or truck can tread.

It's Saturday, six AM. He's tired, haggard. Neither a shave nor a bath for a week. Although he uses his bike to get to work every day, he doesn't let it rest on weekends. His brain still groggy, eyes half closed, he climbs onto his chariot to hell. The psychological chains are stronger than the need to sleep, eat or bathe. Off he goes, pumping furiously to rise those endorphins. Harder, faster he goes. He'll be lucky if he makes it back alive.

Why do bike riders persist in their filthy habit when it is so obviously a health hazard? What could make otherwise rational people do something so foolish— and so regularly?

Studies have yet to be done, but I can speculate. We know that energy spent in intense physical activities causes the body to release endorphins. Related to opiates, these endorphins create a high that a person soon can't live without.

Dubbed "a runners high." With bikers, it sails to unimaginable peaks. There is a precise level of intensity where these endorphins are highest. I accuse biking corporations of deliberately manipulating the pedal/gear and chain resistance to maximize endorphin levels. The rider becomes an instant addict. This means selling a bike to someone is actually selling a person to the bike.

As if that weren't bad enough, the mas-sacrous machine makers deliberately market their product to children. Saturday morning, like periods punctuate a novel, bike ads punctuate TV shows. Bikes are touted as "safe," "fun," and even "healthy." Many children's shows show children themselves partaking in the disgusting habit. Kids are taught it looks cool to bike. It's sexy or it's in. There's no morality when it comes to sales.

We have an age limit on car-driving, drinking, smoking, even voting. But we allow five-year-olds to ply these double-wheeled tools of doom.

Forty nine percent of those killed on bicycles are 16 or younger. In the US alone, we treat nearly one million children every year for bicycle-related injuries.

A man walks into a Scottish schoolyard, kills 26 kids and the world mourns. But this wholesale corporate slaughter-of-the-innocent goes unmentioned, thanks to the power of the bike lobby. These masters of deceit have bought off the whole kit-and-caboodle. Where is the Surgeon General, Consumers Reports, Mothers Against Biking? Where is the outcry? Where are the calls to stop this destruction of our youth? Why is my voice the only one crying out from the darkest depth of caring?

It gets worse. A whole industry has grown up around cycling. It's mission: lull people into believing it's safe to ride one of these murder machines.

Bicycle helmets, for example, claim to reduce injury. They actually cause more. People feel safer. They use bikes more often—and take more chances. This means more accidents and more deaths. For every person a helmet protects, ten are injured because the rider was that much more careless.

Unless we require pedestrians to wear helmets, a person run over by a bike rider with a helmet will be just as dead as one hit by a bike rider without one. A car that swerves to avoid a biker with a helmet, will run over that tot just as surely as one that swerves to avoid a rider without a helmet.

The problem is not an American one. In a cynical attempt to circumvent backlash at home, the gluttonous multinational bike companies are marketing to third world countries. Even worse, other governments catch themselves in the worst kind of national economic greed. These governments encourage the creation of the biking industry in their own countries, preferring home-grown death to the imported kind.

"It's good for the economy," they say.

"What about life?" I ask. That's something they don't consider.

Well, I want to consider it. I don't propose a complete biking ban— and least not yet. For now, the best we can hope for, is limiting bicycling to an activity practiced in private, between consenting adults. We need

to prohibit bikes in all public places, in the workplace, in shopping malls, and any other area where people congregate on a human level.

The next goal is to limit bike riding to stationary bikes used by adults, indoors and in private. These, at least, will only injure those who ride them.

Until then, if bikers still want to bike, let them pay for their addiction. Tax bikes and use the money for their injuries— and the injuries they cause. Stigmatize bike-riding so people will be embarrassed to admit to it.

"You still riding that Schwin?"

"I've tried to quit, honest. I can't go cold turkey, so I'm tapering off. I'm down to one ride a week, now."

That's the kind of conversation I want to hear more of.

Let's set up self-help groups, with federal funding. It would be a giant step. Let those who are in the grip of biking admit they're helpless against it. Let them realize that, although they'll always be a cyclist they can get help to control their craving by giving themselves up to a higher power. Let them know that bike riding isn't a hobby, but a disease. We can't cure it, but we can control it— one day at a time.

For those not yet addicted, and for those suffering from the affects of other's addiction, help is on the way.

Is it enough? Of course not, I'd like to see a bike-free society by the year 2010. I'm only proposing the first step. Eventually, we can go further. We can go all the way.

ENDNOTES:

—>John Smallwood, doing time for computer hacking (write him: #04399-010, POB 14500, Lexington KY 40512), wrote me about two scams. He thinks these are better than the "How to get people to send you money" scam I mentioned a couple of weeks ago.

First was an ad for a "Solar Powered Clothes Dryer" for \$79.95. It was a clothes-line.

Second was an ad in a men's magazine guaranteeing you a large penis, "Eight inches in Eight Weeks or Your Money Back" \$39.95. It's an 8" dildo, mailed 8 weeks after the order is received.

-> There is a magazine called "Intelligence Report" published by Klanwatch, a project of the Southern Poverty Law Center. (400 Washington Ave, Montgomery AL 36104) That center was something that Martin Luther King was involved with. I'm not sure how he'd feel now.

Klanwatch reports on all rightwing groups. They label them terrorist. These are typical leftist tactics. What isn't typical, however, is the support this publication gives the government. In every article, "the government" is the good guy and whoever they're against is the bad guy. I wonder what ML King would've thought about that.

My favorite part was their talking about "some high-profile disappointments in the fight against domestic subversion in 1996."

Initially investigated as a terrorist incident, the crash of TWA Flight 800 appears to have been the result of mechanical malfunction.

Jeez! What a disappointment!! Well, don't feel too bad, Klanwatchers. Clinton used

COLUMNS

the explosion anyway. He got laws that will track every American. The government will trace every citizen through a huge central file. All travel, every plane ticket, recorded. That makes you feel a lot safer, doesn't it?

—> *Yeah right, dept:* I got this junk mail from a group called ZERO POPULATION GROWTH (1400 Sixteenth Street NW, Suite 320, Washington DC 20036). It's one of those liberal groups, in the worst sense of the word. It's a nice exercise in the logic of fallacy. Here's the key paragraph:

Even though Americans make up only 4.5% of world population, we consume 5 times the world's average per capita in energy, 3 times the steel, and over 2 times the grain. Because of such heavy consumption of resources, even small population increases here can put disproportionately great pressures on resources and life-support systems around the world.

In other words, because the US uses too many resources, we should stop having kids. You got a problem with that?

How about if we consider that it ain't the super-consuming rich folks who're having those kids. (Except the Kennedys.) Who do you think uses more natural resources? A family of 8 Jorge Gonzalases or a family of one Bill Gates? Population control? Maybe we should get rid of a few Bill Gates.

—> *Speaking of getting rid of dept:* Isn't it strange that Tim McVeigh gets the death penalty without ever getting to speak to the press? The first time since the Rosenbergs that the government kills someone—and it's someone who sure as flying bricks, they don't want talking. There are plenty of unsolved questions in that bombing. How come locals heard two explosions? How come the Feds called in sick that day? How come so much damage was done when a similar bomb in Beirut caused half as much. All the answers will go up in smoke—or a lethal injection. Some coincidence, huh?

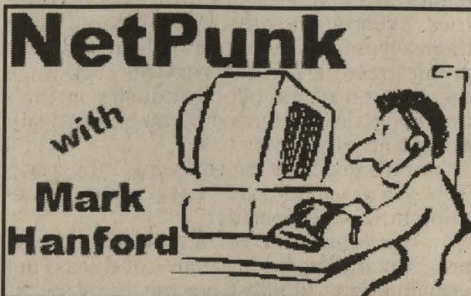
—> *How'd he do it? Dept:* Chuck Chapin wrote me from an army base in Bosnia. In the corner where the stamp usually is, he wrote, in pen "free mail for the poor." The post office cancelled and delivered the letter as usual. I wonder if this is normal procedure for the former Yugoslav Republic, or just a new kind of army welfare. I think I'll try it on my next electric bill.



Here I am, back again. You keep sending those tapes, and I'll keep reviewing them. THE STICKLERS play silly, noisy punk, kinda like a less technical STIKKY. Pretty cool. 4 songs, decent production. P.O. Box 235789/Honolulu, HI. 96823-3513. PLAGUE play pretty straight-out mid paced punk. Fairly retarded lyrics, but that often goes with the territory. 6 songs, decent production. 52 Breton Rd./ Brick, N.J. 08723. The tape by FAT TORTOISE BUTCHER came wrapped in a

fucking maxi pad, so I kind of knew what to expect. Hardcore mixed with KORN. Not too bad—I actually like it. 12 songs, good production. 302N. Aspen St./ Lincolnton, N.C. 28092. PASSAFIST play some really cool, fast thrashing hardcore. Great stuff with mean vocals. 5 songs, good production. 8801 20th Ave./ Seattle, Wa. 98115-3225. UNDER PRIVILEGED NATION really kick ass, with original hardcore, and a female vocalist who can really scream! Great stuff. 8 songs, good production. 2 Pinewood Dr./ Downingtown, Pa. 19335. POINDEXTER play FACE TO FACEish rock punk stuff. Not really my thing, but they seem competent enough. 5 songs, good production. 1A Sunningdale Dr./ Boston, Lincs/ PE21 8HZ/ U.K. RIGHTS OF HUMANITY make me think of a cross between THE AC-CUSED and BIOHAZARD. Metally hardcore with mean vocals and some hip hoppish flavorings. 4 songs, good production. 105 Tarpun Dr./ Grafton, Va. 23692. ONCE AGAINST have a very straight-edge attitude, but their music makes me think of older European hardcore, like THE WRETCHED, mixed with old straight-edge. They have great progressions and breaks, but are a little sloppy, even for hardcore. 9 songs, good production. 12 Manor Pl./ Huntington Station, N.Y. 11746. DISORDERLY CONDUCT play good old generic hardcore to go with their good old generic name—I'm not complaining. I love this stuff. Kinda makes me think of IMPULSE MANSLAUGHTER. 10 songs, good production. 130 Bayport Ave./ Bayport, N.Y. 11705. Every time I hear the name NO SOLUTION, I think of the one from Houston, who sounded like AGNOSTIC FRONT. They broke up, and their drummer is now a black metal nazi, and their guitarist is now in TOTAL CHAOS. It's funny how things work out. Anyway, the NOSOLUTION I'm reviewing make me think a lot of a more punk Social Distortion. Real rockin', with a lot of leads and anguished vocals. 4 songs, good production. P.O. Box 1824/ Orange, Ca. 92856. STREETCLEANER play noizecore, kind of like ANAL CUNT crossed with MAN IS THE BASTARD. Good stuff. 6 songs, good production. 414 N. 3rd St./ Maxwood, IL. 60153-1114. DIGRESS do fast pop punk with all the trimmings—leads, sing alongs, catchy progressions, etc. 9 songs, good production. 3534 W. Paradise/ Visalia, Ca. 93277. BOILING MAN (The crow?) play intense thrashing hardcore with great, screamed vocals. Very cool. 7 songs, good production. 441 Chapel St. Apt. I-5/ New Haven, Ct. 06511.

As always, I'm at P.O. Box 2584/ Conroe, Tx. 77305. Drop me a tape, or a line. Later.



As I promised last column, this month

I'm going to give you a history of punk rock, and where to find it on the net. This isn't gonna be an official history, but rather a lot of name-dropping and a good excuse for me to put a ton of URLs in this column for you to waste your time with. Before I do that, however, I do have one piece of EXTREMELY GOOD FUCKING NEWS!

On Thursday, June 26th, the Supreme Court ruled that the Communications Decency Act violated the First Amendment. For those of you who have been reading my column for awhile, that means (at least for now) that you can print pretty much whatever you want on the net without fear of being prosecuted because some prude finds it obscene. Of course, those that want to stifle free speech vow to introduce other initiatives to limit what you can say or do on the internet, but for now, at least, anarchy still reigns. For more information about the Supreme Court decision, and the CDA, check out the Citizens Empowerment Coalition website. You'll find it at <http://www.ciec.org>.

Okay, so now on to Punk Rock History 101. I'm not going to attempt to cover every band in this article, nor am I going to get into the argument of where (England or the US) or when (late 60s or mid 70s) punk rock started, or what bands are punk and what aren't. What I am going to do is give you web addresses for a bunch of early (oldie) punk bands and maybe hit upon a few other side topics at the same time. We'll just see how this all works itself out.

Some stories have it that the term Punk, as it refers to music, came about from something that the amazing rock writer Lester Bangs wrote about certain 60s bands. If you haven't heard of Bangs, or even if you have, you really should check out <http://www2.shore.net/~stooze/bangs.html>. This site has a bunch of his writing, though not necessarily the article where he mentions punk. For that matter, you really should head to the library and check out the collection of his writings—"Psychotic Reaction and Car-buretor Dung" to get a better feel for what he was doing. It is a fun read.

Also located at that same site is a page dedicated to the Godfather of punk himself—Iggy Pop, and his 60s band The Stooges. If you don't know of the Stooges, you really are a sorry excuse for a punk rocker. Regardless, you'll want to check out the website. It's at <http://www2.shore.net/~stooze/stooges.html>. Not a ton of info there, but a few good pieces, and some links to other interesting sites.

Okay, so moving away from the pre-punk era (I know, without mentioning the New York Dolls, Patti Smith, MC5, and a host of others, but I'm the writer here, and I'll do what I want), it's time to talk about the bands that started the whole thing. Of course, here I am referring to either the Sex Pistols, or the Ramones, depending on your point of view. (You know, I just realized that perhaps someone should do a study to find out exactly what personality types think the Ramones started the whole thing, versus the types that think the Sex Pistols started it... it could prove to be quite enlightening.)

The stories I've heard have the Ramones (<http://www.vivanet.com/~davela19/>)

COLUMNS



7ramones.html), going to Britain to play some gigs before the Sex Pistols (<http://www.5z.com/pistols/>) really had their shit together. Of course, it was ex-NY Dolls manager Malcolm McLaren who engineered the initial Pistols thing, so there is no denying that they got at least some of their influence from NY. Anyway, soon thereafter both bands made albums, both band were considered punk, and the argument over who started it is ridiculous anyway.

Of course, Blondie was playing around this time as well, and they were still in their pre-disco / dance phase. The Blondie Café on the web is a pretty good site dedicated to the band. You'll find it at <http://www.thehub.com.au/~bchudso/cafe.htm>.

So, after punk got started, there were a bunch of bands that formed in England (or were already formed and neatly fit into the new genre). One of these bands was The Damned (<http://www.thedamned.com/>), who, if I am not mistaken, put out the first indie punk single. Also forming around that time, from the ashes of the pub rock band the 101ers, were The Clash (<http://www.prime.net.com/~jendave/clash/clash.htm>), X Ray Spex (<http://www.comnet.ca/~rina/xrayspex.html>) and a whole host of others.

Other bands in Britain that started in the early days of punk included The Jam (http://www.skynet.co.uk/~kefansu/the_jam/frames.html), The Buzzcocks (<http://www.cityscape.co.uk/users/ac46/>), The Adverts (<http://www.comnet.ca/~rina/adverts.html>) and a whole slew of others including Gen X, Chelsea, The Cortinas, and more.

The 70s also saw the rise of the anarchist (hippie-esque) punk movement exemplified best by the music, zines, lyrics, etc. of Crass. Believe it or not, Crass are on the web, at the Southern Records homepage. You'll find the site at <http://www.southern.com/southern/band/CRASS/index.html>.

Realize, of course, that I'm not really trying to be completist in this article. As I said at the beginning, I am mostly name dropping. With that in mind, we jump to the US in the late 70s, where the scene was hopping in both LA and SF. These were the days of bands like Black Flag (<http://pages.nyu.edu/~vqd6140/bf/flag.html>), Avengers (<http://members.aol.com/aytab2/houston.html>), the Germs (http://www.efn.org/~austin_r/Germs/GermsPage.html), and the Dead Kennedys (<http://www.geocities.com/SunsetStrip/6558/DKPAGE.HTM>). Lotsa good music, though I think there are probably as many good bands today... but there are also 5 times as many bad ones.

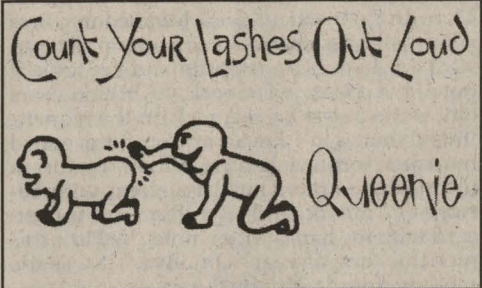
Finally, hopping on up to Canada, there were The Subhumans, and relatively early on, DOA. There is an excellent DOA fan site at <http://www.musicwest.com/DOA/index.html>, where actually you can probably find links to stuff about the Subhumans as well.

That's enough name dropping of bands for the time being. Maybe sometime soon I'll do the early hardcore scene, when HC was still considered punk rock. Finally, I want to leave you with a few sites about punk in general, rather than band specific sites.

"Punk and Wave" tells about the early

days of punk rock, and has quite a few cool pictures and links. Definitely fun to read, you'll find it at <http://www.mital-u.ch/Dada/punkwave.html>. "Three Chord Wonders" also offers a brief history, and is a quick read. It's at <http://holly.colostate.edu/~batmatt/grrr/punk.htm>. In addition, the Pit has a section on British punk rock at <http://www.thepit.com/culture/bp112095/>. All are worth your while, so check them out.

Well, that is plenty to keep you surfing for another month. You can e-mail me at hanford@cruzio.com, or check out the Netpunk website at <http://netpunk.base.org>. Finally, as always, you can write me the old fashioned way at PO Box 8058; Santa Cruz, CA 95061. See ya.



I found the perfect mate. Non-monogamous, respectful, not driven by testosterone but sexual as fuck and loves to groom! Too bad they don't have jobs, well, that earn any kind of money and they haven't quite grasped the English language so communication is a tad difficult. But since they are from another country, I should cut them a little slack... Seems a little sad that the most viable candidate for a completely sexual AND egalitarian relationship is a Bonobo monkey, indigenous to dense equatorial rain forests of Zaire. Now before y'all start screaming "bestiality" or have fantasies about Spot and a jar of creamy peanut butter, let me tell you that bonobos share more than 98 percent of our genetic profile, making them our closet relative. Officially classified as *Pan paniscus*, their body proportions mirror *Australopithecines*, a pre-human species and when they stand or walk upright, they look just like one of our founding forefathers. But unlike us war heroes, serious conflict and warfare between the bonobos is rare. They exist of peaceable mingling between what appears to be different communities. And here's the clincher: females play a central, perhaps even dominant, role in the social life of the Bonobo. In general, the bonobos are best characterized as female-centered and egalitarian and one that substitutes sex for aggression.

Bonobos offer the first solid evidence for sexual behavior as a mechanism to overcome aggression. Not that this function is absent in other animals- like humans for example- but the art of sexual reconciliation has reached an evolutionary peak in the bonobo. For them, sexual behavior is indistinguishable from social behavior. Bonobos use sex to ease stress, to maintain relationships, as a form of commercial exchanges (If you give me a banana, I'll play hide the salami) and to reduce violent conflict. They engage in every kind of sexual pleasure: oral sex, masturbation, bisexuality, body-licking and massage,

every position possible, orgies and the previously believed human patented, French kissing. *Are there French in Zaire?* And despite the frequency of sex, the bonobo's rate of reproduction in the wild is about the same as the chimpanzee. Their methods of birth control are even better than ours.

Bonobos share one very important characteristic with us elitists, a partial separation between sex and reproduction. They, like us, will copulate upon any occasion, even when the female is not in estrus. So instead of just a couple days out of a cycle, the female bonobo is almost continuously sexually attractive and active. Meaning while most other animals fuck to breed, bonobos fuck to fuck. Bonobos become sexually aroused remarkably easily and express this excitement in a variety of mounting positions and genital contacts. Humans, on the other hand, only behave like this in pornos. Although chimpanzees, previously thought to be our closest relatives, never fuck face-to-face, bonobos do so in one out of three copulations. The frontal orientation of the female's vulva and clitoris strongly suggest that their genitalia are adapted for this position. Bonobos are one of the few animals outside of humans, the boring ones, who have the ol' missionary style of sex. Unlike many humans, they know better than to stop there. These swingers engage in sex in virtually every partner combination (although incest activity may be suppressed) and more often than among any other primates. Their position of choice, undocumented in other primates (not living in San Francisco that is...) is genital rubbing between females. One faces the other and clings with arms and legs around their partner who, standing on both hands and feet, lifts her off the ground. They rub their clits laterally together, emitting grins and squeals of orgasmic delight. Now, that's what my roommates are doing in there! Male bonobos will also engage in manly sex - one rubbing his scrotum against another male's buttocks or the more common- penis-fencing where two males hang from a branch and rub their erect penises together. So, ya did learn that from your fathers...

Bonobo society is not only female-centered but also appears to be female-dominated. In other primates, the males disperse at adolescence to lessen instances of incestuous relations; in bonobos, the opposite occurs. Males are strongly bonded to their mothers, giving females supreme reign. The females will band together to defend one another against stronger males, dispelling the need for male aggression. Social interactions among bonobos are far less hostile than among common chimps. Bonobos have never been observed deliberately killing members of their own species, a practice common in every other species, including the chimpanzee. Alliances between bonobo females, in addition to uninhibited, frequent sexual relations, support the raising of families without the threat of male ego-induced infanticide. What a concept! Free love is possible; too bad we're not evolved enough to comprehend it.

A lot of guys get all bent out of shape when I praise the female dominance of bonobos. "*C'mon man, show some balls and stuff...*" Use yer head, boys, whichever one you call boss, doesn't matter, the answer's the same.

COLUMNS



Bonobo males have a good thing goin' on. Constant fucking, in every position, in every combination, with every female, young and old, so there's no need to fight over it. Isn't that what y'all say ya want? Now some women out there could stand to learn a thing or two from the bonobos. It's all about sex. Regardless what anyone says, the one with the pussy has the power. So reclaim it, dammit! And do whatever you want with it: Use it, abuse it, sell it, enjoy it, love it, upgrade it, or pack it away, but just make sure to respect it. And stop fucking over your sisters every time you get between a cock and a hard place. Female alliances are worth more than that. Demand sex that's enjoyable for you, and if it's not, start the bidding high. Cuz two can play that game. If my only value is my cunt, then you can be damn sure it'll cost you everything you've got.

Just goes to show you that we have a lot to learn. Look to the bonobos, they've got their shit together. Next time, Master Jake and the burgeoning of *Le Nouvelle Justine*. Til then, don't discriminate and play hard... with everyone.

STRANGE ONZE C-O-U-N-T-D-O-W-N TO THE MILLENNIUM John J. Kohut

Things Are Not What They Seem

One of us

Jurors in the trial of reputed organized crime boss Vincent Chin Gigante in New York complained so much about the strange habits of one of their fellow jurors that the man was ordered removed from the trial. Although he reportedly persistently tried to discuss the case with his fellow jurors, what really disturbed them was the fact that he regularly ordered six sandwiches at lunch, along with multiple desserts and drinks, which he said he intended to take home with him at days end.

In July a 19-year-old volunteer firefighter in Weiser, Iowa, was accused of setting at least 11 fires (ten of them grass fires) so that he could earn extra money for college. He was being paid \$5 an hour to fight fires.

In June a fire broke out at a movie theater in a southern suburb of New Delhi, killing 60 and injuring more than 200. The crowd, watching the new movie "Border," about the 1971 Indian-Pakistani war, was slow to react to noxious black smoke coming out from behind the screen during a battle scene because they assumed that it was a special effect.

Run Away!!!!

A 54-year-old North Carolina woman found a two-month old fawn along the roadside and took it home. Police, responding to a tip five days later, found the fawn in the back of a pickup truck, wearing earrings. The woman was arrested on animal cruelty charges for having the young deer's ears pierced. In an interview, the woman said that she thought the deer looked good wearing the jewelry.

"You can get a little kids ears pierced. What's the difference between a persons [ears] and a baby deers?" she said.

Explains Everything

Charged with heroin possession, The Band bassist Rick Danko, 53, explained to a Japanese court that he did not ask his wife to smuggle heroin into the country for him while he was on a solo tour of the country. According to Danko, he assumed that when he requested that she bring medication, she would understand that to mean his prescription codeine. Instead, she reportedly brought him heroin. "I'm just very surprised that she'd do something that stupid ... But she's from France," said Danko.

What's he up to?

According to news reports, Ronald Farrell, 43, from Connecticut, was detained in a Brazilian jail and charged with attempting to steal a 2.36-ounce meteorite and smuggle it out of the country. The rock, 4.6 billion years old, is the oldest known rock on the planet. In Oklahoma in June an armored-car guard returned from a visit to a fast-food restaurant to find his partner missing, along with between \$2 million and \$3 million and a postcard with the handwritten note, "Is Paris this nice this time of year? Oui. Bye." It was the missing guards 30th birthday.

Jackie Holmes, 42, was working on the roof of a suburban Pittsburgh office complex when the edge of the building cracked, sending him plummeting four stories and into a 30-foot container that workers were using to throw foam insulation into through a chute. It cushioned his fall and he walked away with only a sprained thumb.

In June it was revealed that the Italian government has been paying disability pensions to 30,000 dead people. In some cases the payments were still being cashed by surviving relatives. The Treasury noted that stopping the payments will save between \$164 million to \$410 million annually.

Christopher Wearstler, 21, was missing for nine days on a backpacking trip in the state of Washington when he walked into the Elkhorn Ranger Station, weak, dehydrated and having lost 25 pounds. Wearstler said that the sound of bagpipes and flutes led him to the station. The chief ranger said, "We don't have any [bagpipes] up there, so he was apparently beginning to hallucinate."

A 64-year-old Florida man died after trying to light a cigar using strips of paper he ignited on a stove burner. He accidentally set himself on fire instead and was unable to yell for help because he had lost his vocal cords to throat cancer.

Why Mexican politics is the world's most interesting politics

Ruben Figueroa Smutny, 26, the heir to a Mexican political dynasty reappeared one week after having reportedly been kidnapped by armed men. Despite reports of the kidnapping by his mother, the family's lawyer, and numerous friends, Smutny denied the whole event, saying that he had merely been on vacation in Europe.

Rampage du jour

A 69-year-old man went on a shooting rampage in a Southwest Philadelphia supermarket in June, killing two and injuring two before killing himself. According to reports,

he opened fire yelling "You're not going to treat me like this. I'm not going to take this any more," and "You didn't treat me good." Police said that they could find no evidence that anyone had taunted the man, despite his reported questioning of one employee to whom he asked, "You think I'm a homosexual?" The employee responded, "I don't think anybody's a homosexual," and the gunman moved along to shoot someone else instead.

Missed it by that much

On June 13th, a Friday, as thousands looked on, Atos Zemperla, known as the Worlds Greatest Human Cannonball, was shot out of a cannon in downtown Detroit, flew more than the planned 50 fifty feet into the air and missed his 20-foot air mattress target, landing on concrete instead and breaking numerous bones in his body.

Froggy's gone.....

The U.S. Geological Survey has established the North American Reporting Center for Amphibian Malformations in Jamestown, North Dakota. The center will collect reports from the public of sightings of deformed frogs, toads and salamanders, incidents of which have apparently increased dramatically within the last two years. If you see a deformed frog, call 1-800-238-9801 to report it.

Rita and Floyd Rupp, traveling by car from Tulsa, Oklahoma, to attend a wedding in New York and tour New England, stopped along the way at a store in Auburn, Massachusetts. After they left, an employee found a hand-written, crumpled note on the floor. It read, "Help Kidnapped Call Highway Patrol" on one side, along with two telephone numbers in Oklahoma. The other side read, "My Ford Van Cream & Blue Okla." The employee contacted police who put out an all-points bulletin for the Rups. When the couple reached Maine, Mr. Rupp called to check on his business back home to discover news of the police search. They were fine. The note, which accidentally fell from her purse, had been written by Mrs. Rupp "just-in-case" they were actually kidnapped on their trip. Due to local laws giving land owners the right to vote in the elections of water-users associations, the voter rolls in the Indian state of Andhra Pradesh recognize the deities of 10,000 temples as potential voters. Since the property of the temples are listed in the names of the presiding deities, the assorted gods and goddesses can vote to elect representatives to decide on local water usage. The name and photograph of each presiding deity appears on the property registration document of each temple. The water-users associations have yet to decide who can cast the deities' votes on their behalf. In Andhra Pradesh, the potential deity voters total 32,000.

According to Cincinnati police, a 24-year-old mother of three locked her children in their room for six to 12 hours a day so that she could "surf" the Internet undisturbed. The children, who police found living in filth that included broken glass and human waste, were placed in the custody of their father. Authorities noted that despite the conditions in which the children lived, the mother's computer work area was immaculate.

While You Were Sleeping

According to a new book, "War Scare," by former CIA officer Peter Pry, in 1995 the

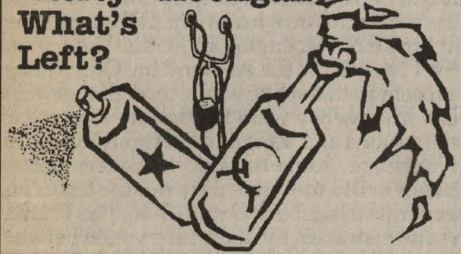
COLUMNS

Russian military mistook a planned launch of a research rocket from a civilian research base on the Norwegian Arctic island of Andoya for a launch of a NATO missile. Although the Russian's had been informed of the launch in advance, the military feared a NATO attack and President Boris Yeltsin actually consulted top secret nuclear codes to be used to order a nuclear retaliation strike. Pry said that in response to the rocket, which never came near Russian territory, the Russians "made all preparations for starting a nuclear war except making the decision to launch." He calls the incident the "most serious in the history of nuclear weapons."

According to a report by the *Los Angeles Times*, the sport of baseball is gaining popularity in Poland and with it the use of the baseball bat as "the weapon of choice for hooligans, thugs, extortionists" and other criminals. So widespread is the violence that the city of Krakow has asked merchants to pull the bats, called *palka baseballowas*, from shelves. Authorities also note that the bats used in crimes are not regulation bats but cheap knockoffs that cost as little as \$3 a bat.

Kohut's latest book, written with Roland Sweet, is *Dumb, Dumber, Dumbest*, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: *Strange Daze*, PO Box 25682, Washington, DC 20007.

"Lefty" Hooligan What's Left?



"But you don't really have politics in the States, now do you." Alex heaps tomato-ginger chutney onto his plate, next to his aviyal, curried broccoli and braized, spiced lamb. He dresses working class, has long brown hair and a full beard, and his English accent clips the words.

"What's that supposed to mean?" I bristle slightly, an admittedly nationalist reaction from an avowed anarchist. I'm still munching on the spicy potato samosas and tart red onion raita, waiting for my meal to arrive.

The place: a cheap Indian restaurant in London's trendy Soho District. The time: end of December, 1974, during the IRA's London bombing campaign. The circumstances: I'm visiting friends, a socialist couple Alex and Nicole, on the English leg of my one-and-only visit to Europe. Alex spent a year in the US as an exchange student, and we'd met doing anti-Vietnam war work. We're having dinner before hitting the pubs with promises of apple scrumpy and Scottish ales.

"The Republican and Democratic parties, there's not much of a distinction in their politics," Alex waves his fork. "The differences between them would actually fit within a single European party, like some standard

Liberal Party for instance."

"Agreed." I nod as the waiter moves our empty stacked bowls of rasam to lay out my food; kichadi, eggplant curry and savory sauteed chicken. "We have Democrats like George Wallace and Republicans like Nelson Rockefeller. It's nuts. You'll get no argument from me that they're really only one party."

"You don't even have a multi-party parliamentary system in the US," Nicole comments, halfway through her vegetarian dinner—a mushroom curry, cucumber yogurt salad and flavorful uppuma—having been served a good twenty minutes before us. Her black hair is violently short for the times, her cheeks are plump and her British accent is flatter, more nasal. "As dubious as electoral politics are and as much as I support the extra-parliamentary opposition, at least in western Europe we have communists and fascists in the same elections with real conservative and real labor parties, even fucking monarchists. We have real politics. All you yanks got is Democrats and Republicans."

I can't argue. Even I realize that my ritual vote for the Peace and Freedom Party is a largely symbolic act. I glance over the communal chapatis and dal brought when Alex was served. I want to talk about continental politics; about West German and Italian popular youth movements, workers' currents and armed groups. Alex and Nicole are both upper middle-class college kids who've actually lived on the continent and traveled in the Middle East, India, Africa; places I want to know more about. Nicole is game. Alex however presses his points.

"The United States is a much more conservative country, on the whole. Our Labor Party is no longer even remotely socialist, but they're nominally committed to basic nationalized transport and industry. Not that nationalization is great shakes, it just indicates that the terms of official political debate are broader on this side of the Atlantic. It is better than your narrow, business-über-alles attitude in the States. Roosevelt, he never nationalized anything, did he?"

"His New Deal started some public corporations I think." I say between delicious mouthfuls. "There were public works projects, and the Tennessee Valley Authority was a government agency that did regional planning and development. Social security but no, nothing nationalized."

The meal is outstanding, even though the service is haphazard. The payasam is sublime. I don't eat tastier Indian food until I visit New York some 15 years later. The dark-skinned citizens of the British Commonwealth are pouring into the white "mother country." Race riots and a neo-nazi resurgence are right around the corner, as is 18 years of Conservative Party rule, first under Maggie Thatcher and as *dénouement* under John Major. That's 18 years of privatization, deregulation, cutting social services, breaking strikes, championing free enterprise, seeking regional free trade agreements; all the stuff we now call neo-liberalism. In May of this year, Tony Blair's Labor Party wins the British elections. Yet far from heralding some dramatic change in British domestic or foreign policy, this particular governmental shift amounts to a continuation of Tory social austerity/free

trade practices, not an overturning of them. Blair consciously models himself upon Clinton and, under his influence, the Labor Party has moved to the center of British politics, endorsing free markets and denationalization. And while there is still substantial resistance to Blair's rightward march in the party's left-wing—folks like Arthur Scargill who want to return the party to its traditional trade union base and support for economic nationalization for instance—British politics are becoming more and more like America's; that is, blandly unpolitical, with the major parties vying for that surprisingly narrow "middle ground."

I now chuckle, thinking about that discussion so long ago.

The process of social change in Britain, in the US, in any country with a modest liberal/democratic tradition has nothing to do with going to the polls and voting for the politician or political party of your choice. Whether the system's "narrowly" two-party or "broadly" parliamentary makes no difference. This isn't an election year, so I don't have to counter a horde of desperately deluded Leftists recruiting for the Democratic Party as the "lesser of two evils." Rather, this observation follows up on the subjects of democracy and social power presented in previous columns, dovetailing them nicely.

Until the Great Depression, the established political culture in this country was just to the right of Atilla the Hun. In addition, socialist agitation never managed to gain much more than a foot hold in the US working class, and intellectuals pondered the causes of this "American exceptionalism." The stock market collapse in 1929 and subsequent years of economic depression changed all of this.

Roosevelt's election in 1933 ushered in the modest reforms of the New Deal and the alphabet soup of government agencies and programs we are familiar with: FDIC, NRA, CCC, WPA, TVA, FHA, etc. But the increased government intervention in economy and society to promote recovery that the New Deal represented was "leftist" only by default. In large part Roosevelt wanted to head off the organized forces of discontent spreading around the country in order to save capitalism, and the asses of the US ruling class.

The Communist Party (CP-USA) boldly soapboxed on street corners, and anti-semites like Father Coughlin broadcast openly on the radio. Populist demagogues like Louisiana governor Huey Long promoted "share the wealth" programs. Early Nazis sympathizers like Charles Lindbergh endorsed the Silver Shirts; disciplined formations of uniformed young men resembling Hitler's SS and SA. On March 6, 1930 a CP-sponsored unemployment demonstration brought out more than 50,000 in Detroit, with thousands more taking to the streets in Toledo, Flint and Pontiac. On March 7, 1932 police and Ford plant private security fired on a CP-led Hunger March, killing 4 and wounding 50 in what came to be known as the Ford Massacre. And labor unrest increased exponentially in the 1930's. Gunfire was exchanged between workers and police at the bitter Gastonia, North Carolina strike on June 7, 1929, killing the chief of police. More than 140 agricultural

COLUMNS



strikes occurred in California between 1930 and 1939. Longshoremen tied up shipping on the west coast in spring and summer of 1934 with a rank-and-file insurrection, catalyzing the San Francisco general strike from July 16 through 19, 1934 which called out some 130,000 workers and paralyzed the city. The powers-that-be assembled 500 special police and 4,500 National Guard to quell the general strike, forcing the longshoremen to settle. The Teamsters under Trotskyist leadership won three successive, bloody strikes in Minneapolis in summer 1934. Textile workers went out on an east coast general strike as well in 1934; 325,000 in the south and 421,000 nationwide by September 18. In all, a million and half workers struck in different industries in 1934. A broad anti-war movement organized on college campuses as well. A nationwide strike against war in 1934 drew some 25,000 students whereas a strike in 1936 turned out an estimated 500,000 students. This social unrest only grew, for despite its grand aspirations, the New Deal did not pull the US out of the Great Depression: Only preparation for war managed that.

Workers within the trade unionist American Federation of Labor (AFL) started pushing to organize basic industry on an industry-wide basis in the early 1930's. Under the leadership of John Lewis, these workers formed the industrial unionist Committee for Industrial Organizations (CIO) in 1935, the same year the pro-union Wagner Act was enacted. Lewis agreed to use CP union organizers, and the Trotskyist Communist League of America (CLA-precursor to the Socialist Workers Party-SWP) also organized within the CIO, as did various other radical labor tendencies such as the IWW, Musteites, De Leonists, etc. And, at first, the CIO appeared to push forward the class struggle in the US. The inspired wave of factory occupying sit-down strikes that began in February and March of 1936 at the Goodyear Tire and Rubber Company in Akron, Ohio, and peaked with the 1936-37 UAW sit-down strikes at General Motors facilities in Flint, Michigan gained wide attention for the CIO and its unionizing campaigns. There were 48 sit-down strikes in 1936, and 477 in 1937. CIO efforts to organize steelworkers in spring 1937 resulted in four platoons of Chicago police attacking some 2,000 strikers in South Chicago, killing 10 CIO workers and wounding hundreds more in the Memorial Day massacre. When the AFL expelled the Committee for radicalism in 1938, the name was changed to the Congress of Industrial Organizations.

This massive upsurge in working class militancy that amounted to open class warfare by 1938 went far beyond the organizing efforts of the CIO however as the AFL revived, and workers outside both union federations took the Wagner Act collective bargaining provisions literally to organize unions on their own. Revolution was in the air. This agitation "at the base" continued during the "Roosevelt recession" even as the stagnant CIO floundered "at the top" from 1938-40 because of infighting, defections to the AFL and a general lack of direction. The Chicago newspaper, Maytag, Chrysler Auto, and General Motors Tool and Dyemakers' strikes demonstrated the continuation of working class

combativeness during these years when capital attempted to roll back labor's meager gains. Now, had there been a rigorous reinterpretation of Lenin's "revolutionary defeatism" relevant to conditions in the pre-WWII US by a CP independent of Moscow, or by its Trotskyist "loyal opposition," things might have turned out differently. Revolutionary defeatism essentially pushes the idea of "no war but the class war" within a rebellious proletariat, directing their efforts against their real enemy, the capitalist ruling class. Yet the completely Soviet subservient CP-USA was never in any position to act in the true interests of the American working class. As for the more rank-and-file militant Trotskyists, even before the "Old Man" got the ice pick they started doing what Trotskyists do best; splitting first between Cannon and Shachtman over the "Russian Question" in 1940, and quickly, irrevocably fracturing thereafter over a dozen points of catechism. There remained the defiant US population, and in particular the insurrectionary working class, which the US bourgeoisie had determined to discipline before things turned to actual, open social revolution.

Lewis resigned from the CIO in 1940 because he opposed endorsing Roosevelt's reelection. Phillip Murray, who favored not only Roosevelt's reelection but also closer cooperation with Roosevelt's administration, then became president of the CIO, the same year that the federal Smith Act made it a crime to teach, advocate or encourage the overthrow of the US government. The CIO and AFL both experienced a resurgence of labor organizing and militancy in 1941 against stiff, bloody resistance from capital. The German invasion of the Soviet Union in June 1941, which broke the 1939 Hitler/Stalin "non-aggression pact," resulted in the CP-USA changing its anti-war political line overnight to support US war involvement against Germany. With the US entry into the second World War in December 1941 Murray pushed a "no strike" pledge on CIO unions, bringing them in line with the more staid AFL. Like the AFL, the CIO thus acted to discipline militant workers' struggles within its ranks in exchange for increased membership and recognition. In turn, Roosevelt pressured steel and other major US industries during the war to permit the unionization of their work forces. Needless to say, the CP vehemently supported the "no strike" pledge, acting to police working class loyalty to the war effort during the war years. Ultimately though, the war itself acted as the major disciplining force for the US working class by sending off young, potentially militant American workers to "fight fascism" in Europe and Asia, even as it revived US capitalism in cooperation with a newly interventionist state at home.

The power of state and capital, the collaboration of Communists and union leaders, the killing machine of the war itself were all intended to contain the growing social power of the US working class.

Yet despite the "no strike" pledges, despite the CP's about-face strike breaking and outright support for the 1943 Smith Act prosecution of SWP Teamster members, despite the accusations by business and government of an unpatriotic, even treasonous failure to

support the war effort, the US proletariat regained a high level of militant class struggle with an escalating wave of wildcat strikes as the war dragged on. Some but by no means all of this labor radicalism was due to Trotskyism's organized "loyal opposition" to the CP. US workers simply experienced the class realities of state-enforced war rationing, austerity and conscription on top of the political illusions of a CP intent upon protecting the Soviet Union at all costs with a line that deferred any talk of militant union action let alone working class revolution until after fascism's defeat. All the while US business experienced record profits. In 1942, there were only 2,970 work stoppages involving 840,000 workers. By 1943 the number of strikes rose to over 3,700, with 1.98 million workers participating, and another 2 million workers (7% of workforce) engaged in some 5,000 strikes in 1944. The first 9 months of 1945 saw another 2 million workers walk off the job, with the total for the year reaching 3.5 million. That's some 14,000 strikes and around 6,770,000 striking workers for the US war years.

These were overwhelmingly wildcat strikes outside of and often against the leadership of both the AFL and the CIO. They also prefigured the post-war wave of both wildcat and union-led strikes that threatened to paralyze national transportation and heavy industry. Three million workers struck in the first half of 1946. The General Motors, Pittsburgh Power and US Steel strikes stood upon nationwide strikes in coal, electrical manufacturing, and the railroads. Entire urban areas were shut down as in the Oakland General Strike of December 2-5, 1946. The CP and SWP, as well as the AFL and the CIO were all present in this strike wave, though this workers' insurgency went beyond these contending unions and vanguards. About 21% of the workforce, some 6 million workers participated in the tumultuous series of strikes and general strikes between 1945-46. The Truman Administration formally intervened between capital and organized labor to help settle certain, mostly peaceful strikes with modest gains for labor, as with the CIO-led 30-state US Steel strike. Yet Truman ultimately suppressed this strike wave by calling out the military ("workers in uniform") not only to restore social order but also to run key sectors of the economy until the more rebellious elements of this strike wave could be rebridled. The contentious April 1, 1946 strike by 400,000 mine workers led by the then independent UMW was ended when the US government used the army to seize the mines to continue production. On October 4, 1946 the US Navy seized oil refineries in order to break a 20-state, mostly wildcat oil workers strike.

Where it could, the Federal government coopted the AFL and CIO with negotiated incremental reforms, increased pay and better benefits extracted from capital's war prosperity. Where it needed to, the Federal government used its power to crush the more militant union actions as well as the wider wildcat workers' movement threatening capital. Classic carrot-and-stick.

Given their cooperation with the Roosevelt administration during the war years, the leadership of both the AFL and the CIO went for the carrot, ultimately endorsing

COLUMNS

the 1947 stick; Taft-Hartley Act's infamous loyalty oaths. From 1949 through 1950, in the Cold War's increasingly hysterical climate of anti-communist paranoia but before Joe McCarthy actually got going, the CIO's national leadership under Murray used the FBI's generous covert assistance and conducted its own internal anti-communist witch hunt to expel those unions that had not "voluntarily" purged their membership of Reds. The International Longshoremen's and Warehousemen's Union (ILWU) and the United Electrical, Radio and Machine Workers of America (UE) are perhaps the best known of these eleven expelled "red" unions. The CIO then went after these ousted unions with a vengeance well into the Korean War; redbaiting them, attacking them legally and sometimes physically, intimidating their members into switching affiliations, even cooperating with capital to take out radical unions and unionists. Truman attempted to continue many of Roosevelt's reformist New Deal policies with his Fair Deal, but by the time the Senate formally censured McCarthy in 1954, organized labor was put sufficiently "against the ropes" by Eisenhower's conservative, anti-union policies to see the defensive merger of the AFL and CIO by 1955.

Please notice the basic pattern. A radical, potentially revolutionary social movement arises "in the streets," creating a contending social power in civil society that demands thoroughgoing change and that threatens widespread instability if not outright overthrow of the status quo. The powers-that-be take note and, through a combination of reform, cooptation, repression and terror, society is "stabilized" at the same time its most pressing problems are temporarily ameliorated, the radical social movement is diffused and its social power dispersed. It is possible then that if the established order is too little, too late with the right combination of incremental social reforms and state repression, or if the radical social movement's contending social power increases sufficiently at the base, then social unrest and upheaval, civil war or potentially, social revolution may result.

Some variation on this pattern accounts for virtually every instance of social change in US history. Consider the "prequel" to the working class militancy of the 1930's and '40's which saw the class-war proletarian organizing of the late 1800's/early 1900's, the election of Wilson as a reform president, US entry into the first World War, the 1919-20 post-war strike wave, and the 1919-21 Palmer Raids and "Red Scare." The post-McCarthyite/HUAC non-proletarian "sequel" also fits the mold. The Civil Rights movement of the 1950's and early '60's gave rise to both the Black Power movement and the New Left which, with the broader anti-war movement and a more nebulous hippie "counterculture" in the mid-to-late 1960's, helped to end Jim Crow with the enactment of civil rights legislation, generated the reforms of Johnson's "Great Society," established a rebellious but ultimately marketable "youth culture," and eventually helped to end US military intervention in southeast Asia, even as FBI counterintelligence programs decimated leftist and nationalist organizations and movements. The "rise of the right" out of Goldwater's defeat in

1964 to Reagan's victory in 1980, up to the present-day neo-nazi/whitesupremacist and militia/patriot movements, and the FBI's interest in them, exhibits the basic characteristics of this pattern. The US ruling class, always more comfortable with center-to-right Federal government, is perfectly content to use the social power organized by the far right to shift American political culture rightward, perhaps to challenge some of the New Deal's basic tenets, even as it wields brute state power to decimate the armed ultra-right.

The above described dynamic in the US sometimes incorporates third party politics into the process. Successful third parties invariably grow out of or piggyback on social movements "in the streets." One or the other of the major, established political parties usually takes up many of the slogans, some of the program, and a few of the reforms advocated by the growing third party movement to coopt the party and absorb its constituency. Occasionally, when the US two-party system fails to adequately respond to the social forces behind a third political party, that successful third party takes the place of one of the dominant two. I'd further contend that variations on the above pattern are the way social change happens in any country with a modest democratic tradition, though I'm not now going to back up this claim with more historical exegesis.

I have bigger fish to fry.

If social change happens primarily with pressure from successful social movements in the streets, then working in the electoral arena, either for the Democratic Party or for some third party alternative as the Left poses the choices, amounts to taking an extremely roundabout way to achieve any kind of change. It makes about as much sense however as most other activities in which the Left engages; from fighting fascism instead of attacking capitalism to opposing US government intervention overseas instead of taking on the US state here at home. We don't get change by writing our Congressman, or voting for Democrats, or organizing some Labor Party as the Left insists these days. We get change by building radical social movements at the base capable of taking on the powers-that-be. Arguing that folks should spend their time and energy in constructing revolutionary social power to challenge the US ruling class's social hegemony is not merely sensible because that's how to get social change however. It's also possible that the powers-that-be will be unable to quell some future social movement with their mixture of reformism and repression. In that case the strength and resilience of the social movements in question to take on and then take down the established order is all that matters. Working at the level of radical social movements ensures that we are able take what advantage we can of revolutionary situations as they arise.

The CIO's history, in moving from the forefront of proletarian class war in 1936-37 to the bulwark of anti-communism in 1949-50, confirms that union organizing is not the essence of social power. Unions, whether trade or industrial, have a number of shortcomings that severely limit their use as revolutionary instruments of social power. First, they are

particularist organizations which, while championing the workers interests particular to a given trade or industry, cannot readily express the general interests of the workers as a class. As such, unions have frequently undercut each other in a fierce competition for members, jobs and contracts. Second, the very structure and function of unions, from their self-serving, self-perpetuating bureaucracies to their roles as labor brokers, downplay the workers' long-term political demands and emphasize their short-term economic ones, invariably placing reform over revolution. Indeed, unions tend to reinforce the reduction of the worker from a complex social being to a simplistic economic creature. Third, unions more often than not act to discipline the workers to the needs of capital. When work speedups or more stringent work rules are enshrined in a union negotiated contract, or when a militant rank-and-file genuinely wildcat on their cautious, conservative union leadership, it is the union hierarchy that works to enforce the rules and bring the militant workers back in line. Finally, successful union movements quickly become institutionalized and just as quickly become a part of the corporatist governance of a capitalist society. When the capitalist economy experiences a down turn or when the capitalist state goes to war, it is the established union movement's responsibility to muster the working class to accept "belt tightening" austerity measures, or to do their "patriotic duty," to sacrifice for the power of state and the profit of capital.

If not unions, then what? I'll get into organizing for the class war next column. I'd like to conclude this subject by returning to Nicole's comments that, compared to the stultifying political consensus produced by America's "two-party" democracy, folks in western European-style parliamentary democracies have "real politics." Society's that have powerful, working class-based social movements contending with their ruling elites for social hegemony have real politics.

The rest is smoke and mirrors.

Bibliography for this column includes, but is not limited to *The CIO, 1935-1955* and *American Workers, American Unions* both by Robert H. Zieger, and *A People's History of the United States* by Howard Zinn. Keep sending me your newsworthy items and interesting news clippings c/o MRR. You can also contact me at hooligan@sirius.com.



Brian Zero

It is the night of a possible future, not too far away. Before you is what appears to be a typical high school, protected by a tall chain link fence. Looking at this fence you can discern that a gate has been left open. Was it by accident or intentional? You hear loud voices coming closer, screaming, accompa-

COLUMNS FILE

nied by the sound of untold feet hitting the pavement. What sort of army is coming your way? Take a look! Running through the open gate and into the high school are scores of angry teachers, their hands clenched around a variety of weapons from baseball bats to Pipe Wrenches; they are obviously hunting something, but what? Watch them! They are pounding on locked doors, and ripping up benches to use as battering rams. Windows break, doors rattle open, the various class rooms of the school are invaded. An alarm from somewhere in the institution screeches to life, wailing into the dark night air, but the teachers will not be swayed. One by one they find their quarry and beat them to pieces. Soon the sounds of the mob have changed into a frenzied victory cry, a celebration rising over the broken whine of a defeated enemy, the whine of the dying machine.

Yes, it is the night of a possible future not too far away, and the teachers have had enough. Computers and their kin have gone too far; classrooms have become so automated that human instructors have become seemingly obsolete. As more teachers started to lose their jobs to allegedly more efficient teaching devices, so did the numbers swell of teachers hostile at the mechanical course that education was taking. Not only did they feel that something was missing in the curriculum when supplied by machinery but that the end product, the student, although turned out by the computerized school system more quickly, was in no means more capable of imparting any learned information to life amongst their fellow human beings. In response to their fears and frustrations, teachers formed various open and secret societies to tackle the problem of the machines taking over the schools. Protests were held, school boards picketed, but nothing could stop the media from projecting the image that human teachers were outdated, that they should move aside, that to do otherwise would be to block progress. Instead of allowing progress to simply walk over them, the teachers decided to declare war on the devices which had replaced them, to reclaim by force what they felt was robbed from them, the right to teach.

Of course, this is just a fantasy scenario. There will never come a time when people will declare war on machines, or will there? In actuality such a conflict has already happened, and continues to happen all around the world, but yet so many remain apparently ignorant to it, ignorant to the people who have not greeted technology as a savior but as a harbinger of destruction and pain, people such as the "Luddites." Who are the Luddites?

According to legend, Ned Ludd was a boy who worked in the textile industry of England in the 1770's. Infuriated by his work, he picked up a hammer and smashed his knitting frame, a machine used to increase productivity. Between 1811 and 1816, in Britain's midland, his name gained usage as the title for a mythical leader of angry textile workers, who fought against the technology replacing them.

Up until the middle of the 18th century, England had been a textile manufacturers paradise, heavily dependent on the skill of craftsmen to make an outstanding product.

At this point textile workers had very little to fear from machines; even the royalty realized that new technology might put the textile makers out of work and imposed laws to halt the appearance of new devices in the field, such as when Elizabeth I banned the production of the stocking loom. When new technology did appear it was greeted with not only the ire of those in the trade, but actual acts of destruction: in 1675 weavers destroyed new looms designed to weave as much as twenty men could.

By the later part of the 18th century it became apparent to textile workers that they could not halt industrialism's affect on their livelihood. Soon new cotton mills appeared throughout the textile district. Powered by new steam engines, and run by underpaid, unskilled labor, the machines of such mills could finish weaving in 18 hours what it took a man to do in 88. By the early 1800's mill owners simply ignored the laws which had once been passed to protect textile workers from technology.

Outraged by the shoddy mill work threatening their jobs, textile workers raised large sums of money for the enforcement of anti-machine laws. Never the less, in 1809 parliament repealed all such measures, which to textile workers amounted to an act of war.

In November of 1811, a textile worker's army led by a man calling himself "Ned Ludd," marched to a workshop in Bulwell to destroy various weaving frames. In the ensuing melee between the shop owner and the mob, one of the "Luddites," (as they've since come to be known), by the name of John Westley, was killed. It would be the first casualty in a guerrilla style conflict lasting for years to come.

After the first symbolic action, Luddite ranks quickly swelled, with recruits sworn to silence, proclaiming oaths to General Ludd, and instructed to use a tangled assortment of codes and signals to communicate with each other. For example, in a crowd a Luddite raised their right hand over their right eye. If another Luddite were present that individual would put their left hand over their left eye, after which both might engage in a conversation based on various non-verbal signs. In a matter of months, most of the towns in middle England had their own secret Luddite regiments, many of which were led by individuals calling themselves "General Ludd, King Ludd, or even Lady Ludd". For Mill owners this meant that every morning they would have to inspect their facilities to see how many looms the Luddite armies might have smashed during the night.

Seeking aid from the British government, the mill owners found virtually none. The English empire was too busy confronting Napoleon's drive throughout Europe to worry about bands of roving machine haters. By 1812, when the number of destroyed mill frames had climbed into the hundreds, the British parliament realized that it had to act. First came a proposal to make frame breaking a crime punishable by death. Although opposed by some, most notably Lord Byron (who had yet to become famous as a writer), the majority favored it becoming a capital offense, and the motion carried. To enforce their will, the government sent 3000 troops to

search out the Luddites. The job for such soldiers would not be an easy one. To begin with, the Luddites were seen by most people in middle England as heroes, fighting in the same neck of the woods as the fabled Robin Hood once did, fighting against the devices of an industrialism controlled by a wealthy few who cared little about those they put out of work. As a result, no one seemed all that willing to help the government in their anti-Luddite crusade.

In April of 1812 Rawford's mill, known for being a virtual fortress, with deadly traps and armed guards, came under attack by a force of around 300 Luddites. Although wounded, the mill's owner, William Cartwright, and his men were able to drive the force back, killing two Luddites in the process. In response to the failed raid (of which Charlotte Bronte wrote about in her book *Shirley*), machine breaking increased, peasants taunted soldiers, and the words "Vengeance for the blood of the innocent" were found commonly graffitied on building doors. Also the tactics of the Luddites, which had mainly concentrated on only attacking machines, shifted to more violent methods of getting their message across: William Hornsfall, a prominent mill owner who had boasted that he would ride up to his saddle girths in Luddite blood, was instead shot and killed by one.

With indications about a possible revolution in the center of England, the British government dispatched a prominent military commander, General Thomas Maitland to deal with the situation. Maitland, who had helped to destroy rebellions in India and the West Indies, and who also helped the French Royalists fight their losing cause against the citizens of Paris in 1789, decided that what he found in Middle England hardly suggested a revolution, but angry, hungry peasants acting out.

Understanding that the Luddites had no centralized leadership, he used his 35,000 troops to shake down and bribe the opposition. He offered financial rewards for informants, guaranteed pardons to those who renounced the myth of General Ludd, and forced information from captured Luddites behind closed doors. By 1816 the Luddites had been routed, with most of their leaders either in jail or executed.

Although defeated in battle, the legacy of the Luddites lived on throughout the age of industrialism. As millions were subjected to the cruel conditions of factory life, many of them fought back in ways of sabotage. More often than not, the attacks were not directed at human targets than at the machines which the factory and business owners utilized. These attacks have of course led to the present, evidenced by groups such as Earth First! This organization, which advocates non-violence, also suggests a principal that the planet is more important than the devices used to plunder it. Much like the Luddites of old, some of those who affiliate themselves with Earth First see technology as an enemy worth fighting, not so much for the protection of jobs, but the protection of the planet. In one book geared for the potential environmental Luddite "EcoDefence," published by Nedd Ludd books, steps are outlined in great detail for the damage and destruction of earth pillaging machines.

Besides those Luddites of the past and

COLUMNS



present fighting against the technological nature of the society they were born into, there is a whole entire group of people, who, born outside that society, found themselves, and are finding themselves, with little choice but to fight it.

According to Neil Postman in his book "Technopoly", there are three types of Cultures in relation to technological development. The first is the Tool Using Culture, where technology serves either of two roles: #1. To solve urgent and specific problems of physical life, and #2. To serve the world of art, politics, myth, ritual, and religion. In such a society, technology is entirely subservient to the idea of culture. Postman suggests that such societies contain a wide spectrum of different examples, from tribal hunter/gatherers such as the Aborigines to Empire builders such as the Romans. Once a society changes, and the social and symbolic world become subject to the requirements of technological development, when tools try to become the culture, such a society has shifted from being a Tool Using Culture to a Technocracy. Postman feels this started somewhere during the middle ages, in Europe, and continued to the present time as the basis for modern industrial nations. Finally Technocracies give way to societies of totalitarian technology, where tools become the culture. In a totalitarian technological society, art, religion, and concepts such as family become irrelevant. Postman feels only two countries fall into this category, the U.S. and Japan, with a slew of others evolving that way.

If Postman's theories are true, then history has shown a technological dialectic. Countries and people who move closer to technology as culture, assimilate or eradicate those who aren't. For the emerging technocracies of Renaissance era Europe, progress meant discovery and expansion at any cost. When confronting various peoples, still locked in Tool Using cultures, the former viewed them as primitives and savages apart from "progress". Since progress as an idea seems to indicate growth and expansion, the necessity of new resources to create products inevitably led to the confiscation of Tool Using society lands. These people were (are) forced into slavery and poverty, and when fighting back against those oppressing them, ruthlessly slaughtered.

Nothing to me, is a more perfect example of this conflict between Tool Using Cultures and Technocracies than those presented in the industrial age, especially in the 1800's. This was the time period where Technocracy's had to fight within themselves, forces such as the Luddites, who doubted progress. At the same time, they had to brutally suppress Indigenous cultures that were fighting back against the machinery of free flow capitalism. This was the age of the light bulb, telephone, and train, but also that of the Sioux, the Moro, and Zulu. Although most high school history books will not call the rebellions of native people, during Industrialism's age of conquest, a revolt against technology, at the very least such people were fighting for their cultures against a society where culture meant loving machines.

In the end, no matter how valiantly they fought, the indigenous groups could not overcome a system with both an endless supply of

canon fodder, and factories ready to turn out much more lethal killing devices than bows, arrows, and spears. Such simple weapons as gatling guns and artillery, meant that the soldiers of Technocracy could kill opponents from a distance, could shell enemy villages far enough way not to see the bodies of slain women and children.

Irregardless of the high levels of pollution and destruction of the environment during industrialism, despite the millions killed by wars fought with better killing devices, the millions killed by cars, and the millions of industrial workers who sacrificed their lives to build the rail-roads, factories, and machines of progress pushers, such as John D. Rockefeller, progress seems to be universally accepted as a great thing. It's not hard to imagine why, when virtually everything printed in a paper about a society with less technology, paints a picture of sociologically backwards people who are suffering from their lack of more modern implements. Never in any mainstream newspaper, that prints stories of horrible famines in third world countries, is there any mention that most of these people were living just fine, until colonial and industrial powers stepped in and destroyed their way of life. We are not supposed to think of people with less technology as anything but suffering creatures worthy of pity.

Supposedly, the age of Industrialism ended a few years ago, and we are now in the "Age on Information". What this really means is that we have entered the age of Technopoly. Here we are entering a stage where even the old moral structures as the church and patriotism will likely fall away, victims to a rationality that questions the logic of such institutions. For some this is a cause of celebration. However, the destruction of old morals barriers, are one less barrier to the whims of progress, and simply because the gods of the old may cease to be, it doesn't mean we will be without a new deity. In fact, we are already bowing before it: technology. Everything in this country revolves around the machine, we bathe ourselves in video waves as a form of community. Whatever beliefs we possess seem to revolve around the acquirement of new technology. industrialism may be dead, because the same sort of elites who came up with that age to begin with are now telling us we have entered a new age, but the same driving force of mindless automation has only increased. What sort of progress will the age of Technopolies lead us too; what sort of magic tricks does technology have in store? Next Time!

KARIN GEMBUS
... diamonds aren't
necessarily forever...
★ ★ ★ ★ ★

Dateline: San José, Costa Rica

Go. Go. Go. I'm going to go to the store.
(Repeat. Repeat individually.) What are you

going to do? (Repeat. Repeat individually.)
I'm going to go to Paris. What is she going to do?

Very good. That's the simple future. Now let's move on to present progressive. e.g. He is going to the whiteboard. What is he doing? He is going to the whiteboard right now. (Lots of repetition, toss in different pronouns, various question words, etc.)

Great! Now simple past. I went to the movie at 7 o'clock. (Repetition.) What time did you go to the movie? (Repetition.) Excellent. Now ask me a different question using go in the simple past. "Why did they go to the bookstore?" They went to the bookstore to buy a map of El Salvador.

Good. That's very creative. Have a great day. See you tomorrow at 7 a.m.

Chris and I taught English in San Salvador for two months at this soap opera of a language academy that taught English, French, Italian and Spanish. Academia Europea was started three years ago by a suave Belgian rat named Ricardo who developed, while working with the Peace Corps, an induction method for learning foreign languages. The method, which you must apply when teaching Phases 1-4 (the first four months of a student's schooling), relies solely on mimicry, on repetition. As a student, you may not necessarily know what the words mean, or what word means what, but you repeat, correctly, with relative ease until it all starts to make sense. You develop a natural cadence for the language because your teacher, hopefully, is a native speaker.

Our interest in the Academy was peaked when we saw a flyer in Antigua Guatemala: "English teachers needed in El Salvador for minimum 2- to 3-month commitment." We were planning on visiting Salvador anyway; why not go with a focused purpose?

We met (a weasel named) Sigfried in Antigua. As the scout for the Academy, he gave us the lowdown: 22 hours of instruction per week for salaried part-time teaching, free Spanish classes, transportation expenses covered to San Salvador from Guatemala City. The academy arranges housing. You earn \$300 per month.

"Great. We'll be there in a week for training."

We arrived at the Academy looking scraped up off the gringo trail: dusty, tat-toed, pierced and carrying these huge, dirty packs on our backs. Completely out of place. The Academy was very, very professional in appearance: beautiful model-like secretaries, posters of faraway European nations adorning the walls, music straight out of an old James Bond flick piped through the sound system. Our only real outward advantages were that we stood out as the archetype of the 20-something Americano backpacker and we spoke California English, an accent supposedly highly desired. (We discovered later that most prospective teachers come down with Sig. He spruces them up, thus providing a clean, formal presentation to the clean formality of the Academy. We'd already had a week of plans in Antigua, so we came down on our own, entering this new world scruffy as hell.)

We were snubbed from the start. Ricardo let us spend the first night with his family

COLUMNS



at his palatial abode in Colonia Escalón, the Beverly Hills of the capital. Chris drank his last beer. It didn't seem like a major offense, since Ricardo offered the first one and then obliged the second, until we discovered that ol' Ric was a raging alcoholic. "He likes his beer" was how the story daintily got back to us.

The living arrangements were a mess (one indication that other things, too, may be completely disorganized), and we got put up at the Academy for two weeks on these horrible little cots. It was somewhat deplorable (but free) having to spend so much time "at work," but we could sleep in any room we desired. Some had A/C and VCRs.

We both got sick. I vomited every day for about a week, causing the nightguards, especially Rambo, to fabricate stories about how I was "con hijo."

Rambo was a trip. He was always fondling his pistol. He was gruff and barksy and would occasionally bring "señoricas" to the Academy for the night. He'd faithfully go home every weekend to his family in Santa Ana. We broke through his mean veneer after a week, and soon he adored us. He'd give us rides in the Academy's Peugeot and teach us Salvadorisms like "todo azul." Everything's totally cool.

Hector was the other main guard, doubling as Chris' Spanish teacher. He, also, was extremely fond of his guns and would admire and care for them nightly. We quickly learned that most people packed a weapon, usually some sort of pistol.

So. The Academy had built its reputation by providing native speakers teaching the induction method. "Learn the basics for conversational English in less than four months."

We learned the method from the Scottish Joe Hendry, head of the teachers and main organizer of the various phases (numbering 1-15). I never understood quite how difficult the induction method could be for a fresh student until I sat in on Simona's Phase 1 Italian training session. I found myself stumbling poorly through the first three tenses, speaking Italian nonetheless, but only from listening intently and repeating sounds to the best of my ability. That session was an eye-opener. Now I understood what was going on when I'd get blank looks and silence from my students after ablatant prompt from me.

The method had developed its own lilted cadence. I dubbed it the method rhythm. It was best executed by the old-timers Miguel, Billy, Alex, but we newcomers caught on fast. Chris was soon a prized maestro among students and teachers alike. Speaking loudly, thus captivating everyone's attention, and over enunciating were two lauded characteristics. Chris was easily the loudest teacher there.

In a word, Joe was a spazz. He always seemed wired out of his brain. He would sit on a desk and bang his feet together incessantly until he'd jump up, part his hair with his hands, whisp his feathered bangs back, draw the skin downward from his nose to his lips to his chin and then put on a squinted toothy face. If you didn't know him, you'd think he was a total freak. He was 34, a pervert, a male chauvinist, an imbibor of drink,

pot and cocaine. He was caught once doing it with a student in his classroom. And yes, he's married and has a son.

Yet through all this, I came to like Joe and even have loads of respect for him. It's difficult to defend why; you'd just have to meet him and be drawn in by him. He was the only person who could really get things accomplished around the Academy, the only person who cared sincerely about the well-being of the teachers, and the only person who accepted responsibility for what was going on. If you needed something, if you had a problem with something, you'd go to Joe and he'd take care of it.

Ricardo (by the way, he was known to everyone, without question, as Don Ricardo) was just the opposite. He was a chameleon with vodka on his breath by 10:30 a.m. If you told him anything important he'd a) forget it within the hour, b) rearrange your words and foul the meaning, or c) change his mind about the answer he gave you but fail to mention it to you.

Through nepotism, the entire Ricardo clan was set up with high-paying positions. There was Astrid, a daughter, already divorced and with a toddler at 25, who sat around looking alluring but doing nothing but her nails. She might answer the phone, but probably someone else would get the line before would. She was all facade and gave the Academy that first glimpse of ritz.

Another daughter, Leslie, actually worked and was pleasant. She coordinated all the week's classes with an effective Italian named Antonio.

Richie was Ric's son. He was extremely skinny (anorexic?) and formal and wore his designer slacks too high. He "accounted," but that just meant jotting random numbers down. As far as we could tell, the Academy accounted for very little.

Esmeralda, also a Belgian and Ricardo's third or seventh wife, occasionally taught French or worked at the front desk, probably doing Astrid's job. When not at the Academy, she tended their two young kids at the house, often at poolside.

A new son showed up one day and started hanging around a lot. He was a 19-year-old illegitimate son just recently accepted and recognized as part of the family by Don Ric. Soon, I'm sure, a good job would be created for him, too.

Various other secretaries were non-family members, people who worked hard and probably got paid very little for their efforts.

There was Nora, who'd been "sick" for months and was just returning back to work. Her "sickness," we learned, was alcoholism. I think she almost died from drinking and spent months in the hospital. I appreciated her during the week she talked to Chris and me. As I mentioned, we arrived fresh off the road, and it was Nora who took us to some Ropa Americana stores where we could buy professional duds for cheap. (Ropa Americana is huge down here. It's used clothing from the States that's in good shape and sold very inexpensively.) All teachers had to look very professional Monday through Thursday. (Friday, of course, was dress-down day.) Men wore ties and nice shirts and pants, women mostly dresses and skirts. Men shaved. We

showered daily (!). No piercings. I've never had a "professional" job before. Once we were helped getting dressed, Nora's relationship with us pretty much ended. She preferred to smoke and smoke and smoke than talk to us.

After we got decked out, the Academy loved us. We looked hot, we caught onto the method right away, and the students enjoyed us. So then the parties started. Social occasions burgeoned; we were everywhere at once. Cocaine. Sex. Betrayal. Passion. Money. It was all a part of the soap opera.

A rundown of the core characters:

Ricardo - Miser, rat, head honcho. We heard a story later that implicated him in running arms in North Africa in the 1980s. He set up the Academy to launder huge amounts of money amassed.

Miguel - Full-time teacher, longtermer. Salvadoran hunk in the eyes of the populace. Cell phone on hip at all times. At 27, already divorced and with son. Extremely suave but highly dimwitted. Good Ping-Pong player.

Billy - Salvadoran who grew up in Miami. Used to sing in a band. Strongly mouth-fixed. Was always eating something from the Academy kiosk or smoking. Was courting Leslie. Was, therefore, in for life.

Alex - A manic-depressive who read a teeny copy of the Bible in between classes. Said, "Oh, you're one of those," once when I refuted its teachings. "Worked on the outside" a lot, a term I came to know meant he was coping with something big and dark. Supposedly lived in quite a palace. Alone.

Sigfried - Had the weirdest accent ever. Salvadoran but was raised in Germany. Always wore a black leather vest. Seemed stressed out 12 hours of the day. Sweated lots and lots. Everyone pretty much hated him and ignored him.

William - An old guy who knew English by the book better than I. Spent years in the Middle East and still spoke some Arabic. Annoyed most people. I found his stories of distant travel charming.

Kathryn - Extremely British. From Oxford. One of the most delightful accents I've ever heard. A big fan of beer.

Gary - Kathryn's boyfriend. Also from Oxford. Even more fond of beer than Kathryn. Came down with typhoid and couldn't drink a drop for weeks. Completely together and organized and stern at the Academy. Relaxed and a riot outside school.

Sandra - A San Franciscan with French parents. Nice to me, because I had a partner, jealous and competitive with most other women. Was seeing a married student.

Patrick - One of the newer guys with us. From the South. Spoke with quite a drawl. Nice but a bit cocky. Would get dumb fast when drunk. Adored Chris and me. "What am I going to do without you?" Dated a TOFL student.

Sanchez - The only person at the Academy who could read the bottom line. If you needed an advance on your salary, Sanchez was the man. Jovial, polite. Hinted that the Academy was a hair away from going belly up.

Cynthia - A super-nice Canadian who was scared to death to teach the method. Couldn't seem to pick it up so was given high-phase conversation classes. Didn't know a lot

COLUMNS

about much but was a joy to be around. "You two are the best," she kept telling us.

Tessa - Another English woman with a beautiful accent and a gorgeous rasp. Great personality.

Phil - Tessa's younger brother. Fond of drink. Raced his car up and down the strips of San Salvador. Always had a new girlfriend.

David - A Jehovah's Witness who looked like Elmer Fudd. From Texas. Couldn't take nor understand a joke.

Jim - A kid who just got out of the Marines and who was engaged to a Salvadoran woman we dubbed Jaws because of her orthodontics work. From Chicago. Could talk "Basement Screams"-era Naked Raygun. Lotsa tattoos.

Joe - You already know lots about Joe. Another thing though: loved to talk Stiff Little Fingers, Buzzcocks, The Damned... Tattoos. "L.O.V.E." on his knuckles. Did time in the U.S. for petty theft. Made passes at Cynthia. "Cornered" at parties. This is dancing alone, drink and cigarette in hand, facing the corner as though it were a dance partner.

Mary Ellen - At 37, the oldest woman teaching at the Academy. Her name would appear as M. Ellen on the weekly schedule, so we'd call her Mellon. I shortened it to Mel; she hated it. "Don't call me that," she'd insist in her weird French/English/Spanish accent (from Montreal with a Salvadoran mom). Always depressed. Thin as a rail. Smoked fat menthols.

Simona - From Milan. Always decked out in skin-tight height of fashion direct from Italy. Had a crush on Patrick. Sandra hated her.

Carlos - Salvadoran who spoke perfect English. Doesn't drink much. Once when he tossed a few back, he "dropped trou" and showed us all his jewels, front and back view.

Ricardo #2 - One of our housemates when we moved out of the Academy into Bev. Hills. A 50 year old from Salvador who'd lived most of his life in Belgium. We heard a story about how he could never return to that country because was accused of molesting his two kids. Claims he innocent. A whizz with languages. Hired as outside sales. Always scheming for a deal, never had cash. "No sales, no salary," a difficult thing to hear when payday is only once a month. Always with vodka and Coke in hand. Married to a 27-year-old Salvadoran.

Stephanie - Ricardo #2's wife. Doesn't "work." Cleans house all day, which earned her the name "The Housekeeper."

The English Patients - Two British brothers, Sam and Tim, who had a relationship we never fully understood. Ten years apart in age, similar tattoos on the same part of the right arm. Traveling the world together for a year. Are turned on to coke at a party at an A.P. photographer's house and ask for it every weekend henceforth.

These were the people that allowed the zoo to function. We all looked great because we were forced to, we all put on great parties, we all learned Spanish, we all earned money, we all fell in love with Salvador. It rocks. The Salvadorans are the nicest people in Central America! They all want to forget the war and move forward. I wouldn't trade those two months for anything.



RUN FOR YOUR LIFE

The mighty DROPKICK MURPHYS came to the coast to remind you fucks how strong streetpunk Boston style is. Kick ass is what they did! The DROPKICK MURPHYS take the working class ethic and harness all the full-fisted anger and jubilation of blue-collar life in America. The DROPKICK MURPHYS have a new 6 song CD out now called "Boys On The Docks". Besides the title cut you have "Never Alone", "In The Streets Of Boston", "Caps and Bottles", "Eurotrash" and "Front Seat". If you haven't listened to the DROPKICK MURPHYS yet then you are missing out on one of the best bands outta the Northeast. Go get this CD as soon as possible! Order from Cyclone Records, 24 Pheasant Run, Merrimack, NH 03054, USA.

The DROPKICK MURPHYS also contribute "Caps and Bottles" to the new Chapter Eleven compilation. "Caps and Bottles" has some poignant lyrics: "When I was small I thought I'd be a legend soon, but that was then and this is now: a harder road could not be found...The answers here it's plain to see - it's taking me - I'm half the man I thought I'd be - it's killing me." A great song from a great band on a great compilation! next up on the Chapter Eleven compilation, entitled "Insufficient Funds", is the RANDUMBS doing "Methamphetamine". Ian and Saul (bass and vocals) are the proud parents of Chapter Eleven, so send your money and punk rock demo tapes to Chapter Eleven, P.O. Box 132, Sonoma, CA 95476.

Third on the agenda for the Chapter Eleven compilation is the WORKIN' STIFFS doing "Coaster Boy". You remember the WORKIN' STIFFS from their triumphant LP on East Bay Menace as well as a couple of excellent singles. The lager flows. The lads play their butts off! The entire production is brought to a smashing finish by local punk rock heroes ONE MAN ARMY doing "Down the Block", a damn good song.

For an absolutely overkill punk experience go get the brand new ONE MAN ARMY EP "Bootlegger's Son" on TKO Records. This fucker will rock your street up and down the block! The EP starts out with a bang with the fine song "Another Dead End Story", an immediate streetpunk anthem with superb vocals and perfect guitar, bass and drum interplay. Next you get "Never Call It Quits", which has some intelligent lyrics. These beer drinkers actually have some brain cells swimmin' around up there. Side "B" leads off with the title cut "Bootlegger's Son" and this fucker delivers the goods! Prepare yourself to be kicked in the head! The finale on this record is a stout blow delivered with fangs out and the

venom flowing! "50 Bucks" lambasts a local promoter who's ego and greed got in the way of his respect for ONE MAN ARMY. Never again will they work with that asshole! Go get this record immediately!

New York's finest oi band, the TEMPLARS have a good split out this month with BOTTOM OF THE BARREL. This EP is available through Oink! #4 an oi/skin 'zine out of Cresskill, N.J.. The TEMPLARS cite the supreme sacrifice that war hero's have given - the TEMPLARS ask "Have they fought the wrong enemy?" Was the cause worth fighting for?" The TEMPLARS continue to demonstrate that they are streetpunks of the highest order. This type of oi simply does not get any better! Go get "Night of the Seagull" on Headache. Go get the TEMPLARS double 7" on Vulture Rock! Get all TEMPLARS' product! On the backside, BOTTOM OF THE BARREL do a song called "We Won't Forget You". A fast paced oi number that has tinges of NY hardcore in it.

One way to visit Japan is through your turntable. These crazy Japanese punks are going off! THE DISCOCKS have an outrageous punk offering dished out for you this month. The EP is called "Boot Boys Anthem". This is wild over-the-top oi/streetpunk with great shouted vocals in the BAD VULTURES/SLEDGEHAMMER vein. Also look for the split with THE DISCOCKS and TOM AND THE BOOTBOYS.

New on Knockout Records, this month is the STREET TROOPERS from Montreal, Quebec, Canada with their LP "Take the Battle to the Streets". This is hard-edged oi/skinhead music with some good songs well represented by, the title cut, "Take the Battle to the Streets", "Street Troopers", "Clockwork Fun" ("Fuckin' Hippies Get Out of the Way"), and "Oi! Against Racism" ("Oi Against Racial Prejudice...It's a Class War Not a Race War"...). This band will be heard from again soon!

From Bomb Factory Records Kent, UK comes an extremely punk LP called "Shouting the Odds" by the band CONTEMPT. This fucker cooks from start to finish with first rate lead vocals, harmonies and guitar work throughout. The politics are right on the money! In "War on the Poor", CONTEMPT sing: "From the downtrodden beggar on the street to the old couple at home without any heat...This life we lead, we know the score. All they show is war on the poor." In "Canon Fodder", the band's lyrics read: "Flags are created to keep us all divided. They make us mistrust and fill us full of hatred to keep us all apart like the sea that's in between. To die for the colour of the rich man dream. Cannon fodder for the rich scum. You march into battle just for your master's sake. It's alright for them, it's not their life that's at stake!" This is very intelligent piece of work. Strong music accompanying well-thought-out lyrics. Recommended!

An entirely different type of record is the REVOLT "Strength Thru American Oi" LP on Vulture Rock. These men are ready to go fight Fascists for America. This is rough working-class oi music and heaven help the poor bastard that gets in the way of this brutal skinhead crew! These skins celebrate drinking and fighting to the extent where "Skin-

COLUMNS

head Warfare" is a way of life. The music on this record is all out balls-to-the-wall street-punk/oi with ferocious gruff vocals and chain-saw guitar. Make sure you don't cross REVOLT's path when "Violence is on their minds"! America is lucky to have such unswerving patriots as cannon fodder.

THE MAIN STREET SAINTS come haulin' outta K.C. Missouri ready to drink and fight their way into your hearts. Some tough oi music spoken here. These guys would just as soon beat the fuck outta you for lookin' at 'em cross eyed. The music is very good and I wager they can back up the macho boot-boy lyrics with actions not just words.

The fuckin' STITCHES just completed a quick sweep of the European continent with stops in Germany, France and Holland. Alas, now the young punks residing overseas have been infected by the STITCHES plague. Now the kids will be unrepentant punk rockers soaked in alcohol with striped clothing and great hair. There's no controlling your children now, Mother. The STITCHES came, the STITCHES saw, the STITCHES conquered. The STITCHES appear on the Intensive Scare compilation entitled "It Smells Like Spring". This massive 2 LP comp includes "In Heaven" by the STITCHES, as well as tracks by the CANDY SNATCHERS, ELECTRIC FRANKENSTEIN, JAKKPOT, STISISM, YELLOW SCAB, THE STEEL MINERS and many more. Quite a whack of punk rock!

For you CONFEDERACY OF SCUM scum bags, we have a treat for you. It's RANCID VAT Live! Radio Rampage '96" including such nuggets as "Breakin' Bones", "Dead Babies", "The Crusher", "Born To Lose", and "Rock n' Roll Fraud". You must listen to "Testify", the old BEAUREGARD song. Brilliant! And of course you have a tribute to Philadelphia, RANCID VAT'S current home town, "Hostile City". Good shit for you cretins. Communicate your wrasslin' needs to Brillancy Prize Records, P.O. Box 31686 Philadelphia, PA 19147.

Those evil fucks from New Hampshire, THE TUNNEL RATS have come up with some fresh carnage for you blood thirsty neanderthals. "Our War is Never Over" is brought to you by Baloney Shrapnel and Woundup Records. This CD is particularly venal and foul. That makes it perfect for you alcohol-soaked, syphilis-ridden, automatic-weapon-totin' rednecks. There are great originals like "Head Broke In", "Fuck This Shit", "I Love Young Cunt", "Regression", "Going to Marty's", "I Should Have Killed You Yesterday", "Live Free or Die" and "Run for Your Life". This dangerous punk rock is unfit for human consumption. You Lookout Records college-pop idiots better run for cover! "Our War is Never Over" includes some really amazing versions of older punk songs. You get: "Annette's Got The Tits" (RED KROSS), "Hillside Strangler" (HOLLYWOOD SQUARES), "Lights Out" (ANGRY SAMOANS), "Tough Fucking Shit", and "Die When You Die" by GG ALLIN and "I Love Living in the City (New Hampshire)" by FEAR. The vocals on this dirty, dirty piece of punk meat are supplied by Captain Leech, Wimpy, the original QUEERS vocalist, and Duke Crevanator. B-Face plays bass and Bernie plays drums, along with many honorary TUNNEL

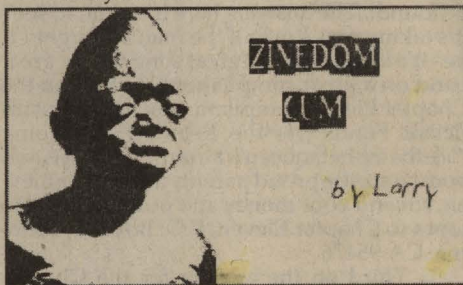
RATS contributing over the years. A most disgusting exhibition! Get it!

Have you heard all those streetpunk bands from the United States with British accents? Well, here's a streetpunk band from England with real English accents! LAST YEARS YOUTH have a fuckin' "A" great CD out on Step-1 Music called "Yah Boo Fuck You!" This bastard has twenty-eight, count 'em TWENTY-EIGHT! top quality streetpunk songs on it! There's hits galore: "Last Years Youth", "Yah Boo Bollocks", "One Law For Us", "Don't Take No Shit", "Weekend Warriors", "County Council", "Childs Play", and more! These fuckers can carve a nice little punk ditty out of just two minutes of your time. Contact Step-1 Records, P.O. Box 21, Tenterden, Kent TN30 7ZZ, England.

An excellent zine covering the oi/streetpunk scene is DO A RUNNER! This zine has interviews as well as record reviews and if your interests range into THE BUSINESS, SHAM 69, THE WRETCHED ONES and THE TEMPLARS then this is the shit for you! Order DO A RUNNER!- \$2.00 PPD Sound-Visions, 96 Henry St. #5W, Brooklyn, NY. 11201-1713.

In case you had any misgivings about the new CD by the DUCKY BOYS, let's mention that the uneven review given to "NO GETTIN' OUT" last month is not an accurate indication of how strong this Boston band is. The DUCKY BOYS CD is quality punk from beginning to end and will bring you to your feet with you fist in the air! Get it! GMM Records, PO Box 15234, Atlanta, GA. 30333.

see ya round...
see ya in hell!



There's something contradictory about Sean Tejaratchi's fanzine (*Crap Hound*) becoming one of the most original and interesting zines to be published in the last couple of years. With the exception of his introduction, there's no writing in *Crap Hound*. The content consists entirely of black and white drawings, clip art and other images that Sean compiles into themes. For example, in issue #4, the "Clowns, Devils and Bait" issue, there is page after page of happy, sad, evil, bizarre clowns, followed by a even bigger mix of devil/satanic drawings and bait, tackle and other fishing gear.

Other themes include telephones, sex, kitchen gadgets, hands, eyes and hearts.

It's hard to explain *Crap Hound* to people who haven't seen it. "It's a zine of picture," doesn't do it justice in any capacity. Sean also has no problem with people copying the images from *Crap Hound* for their zines or whatever else they might want to use the images for, such as stickers or T-shirts. It's the perfect accompaniment for any zine

publisher who needs to fill an open space with a drawing or picture.

Besides *Crap Hound*, Sean is also involved with Feral House book publishers, owned by Adam Parfrey. Feral House is responsible for books such as "The Devil's Notebook" by Anton LeVey and the Ed Wood biography the movie was based on titled "Nightmare of Ecstasy." He is also the new half-owner of Reading Frenzy, a fantastic zine and book store in Portland and he is also the person responsible for (*KOOL Man: The King of Oral Love - The Story of Robert Dupree.*)

Dupree used to publish a widely ignored zine called (*Subliminal Tattoos*). He ordered a copy of *Crap Hound*, then threatened to sue Sean for copyright infringement for a Tinkerbelle drawing. Sean called him on it and Dupree said it was all a joke and Dupree was simply "trying to save (Sean's) ass from the same thing that happened to me." Things snowballed from there. After printing a short description of what Dupree tried to pull, people began to contact Sean about their dealings with Dupree. Sordid tales of date rape, rip-offs and plenty of name calling surface, all of which Sean began compiling with obsessive detail.

While Sean was collecting all this material, Dupree started up a fictitious sex zine called (*Rude*) about four roommates - two males, two females - who seemed to spend most of their time fucking each other. People immediately recognized it as Dupree's work, and Sean began receiving letters from women who were contacted by "Jordan," a Dupree alias, who would encourage the women to meet Robert, allow him to perform cunnilingus on them and give him pot. For the sake of discussion, I do feel it's important to inform you, Dupree is a self-described 48-year-old, married with a young daughter, 350 lbs. Christian hedonist.

KOOL Man completely exposed Dupree to the zine community and definitely put him in his place, demonstrating the power of zines and what zines can actually accomplish.

MRR: What's your history in zine publishing?

Sean: *Crap Hound* was definitely the first. I had only helped friends with a zine called (*Snipehunt*) here in Portland. That was published by my friend Mike, then my friend Cathy took it over. I was marginally involved with that, just doing a layout for an issue or some ads, whatever. I was also around a few others that were doing their own zines and it began to seep into my consciousness.

MRR: Had you been an avid reader of fanzines before that?

Sean: No, no, not at all. It was not a calculated, "I'm gonna do a zine, what will it be?" It was like I had this idea and since I had been around a few zines, it was like, "Oh my god, I can actually do it." It was a very practical thing, it wasn't like some notion about how cool it would be to do a zine.

MRR: Do you have a background in graphic design?

Sean: Yeah, in poster making in the low-budget world of rocknroll, as I like to call it. Just local show posters and non-exciting corporate graphic art like trade magazines. That's

COLUMNS



where I got the technical knowledge of the basics. I learned graphic design before the Mac started up in earnest. I got my first Mac experience when I worked at Kinkos. I worked at Kinkos for a couple of years and during my 12 minute breaks, I would sit at the little SE and tap something out, then see how far it would stretch and print it out. It looked like shit, but I didn't know that.

MRR: Is that what you do for a living?

Sean: It's sort of random. I do stuff mostly for fun, then do a big job now and then to pay the bills. I've got to take on another big job somehow to pay for another issue of *Crap Hound*.

MRR: Describe *Crap Hound*.

Sean: It is a partial, well as complete as I can get it, look at our cultural (visual) idioms, the visual clichés. When people look at a topic, there's a traditional slant and as the decades go by, images sort of lean one way or the other. It's a partial inventory of that progression up to as current as I can get it. It's a shopping spree, and the clock is on for 12 minutes and you have to run through the store, grabbing shit off the shelves and throwing it in your zine as quickly as you can, and you get to publish whatever you get at the end of 12 minutes.

MRR: Has the zine always followed the same format, where you tried to keep the images limited to two or three topics.

Sean: I try to keep it limited to two or three topics, but that might change for one issue. I'd like to do all these smaller topics all packed into one, like eight topics.

MRR: How obsessive are you with finding images.

Sean: I can't spend much money, so I can't buy up everything I see. More and more I rely, well, not rely, the issues are larger now because people send stuff. I'm getting all this stuff from a handful of contributors around the country. That's completely made it all the better. I become obsessive when finding clip art in general. It's rare that I'm looking for something and find a gold mine of it. It's much more like I found a gold mine of this topic back in August and now I have to sort through it. I'm sort of obsessed with the large haul sorting of it. I'm always on the lookout for anything.

MRR: Where do you usually find the images?

Sean: Thrift stores, garbage dumps, discarded book piles, book stores, old magazines especially, anywhere there's a big pile of paper or printed matter, you'll probably find me at one time or another.

MRR: Do you search out the images regularly, or do you wait until you feel the need to publish another issue?

Sean: There's this sort of progression from passive collection where I keep an eye out for stuff that blends in as the deadline approaches and I start actively searching for stuff. Often my choice of a topic depends on how much material I've got. It's not like I pick the topic and say, "Okay, now I've got to go find it." It depends on how far ahead I am from the start.

MRR: You still do the layout for *Crap Hound* by hand, even though you have both the tools and know-how to layout everything on computer.

Sean: Yeah, I still do it that way. I'll never

stop. Physically laying it out with an X-acto knife and wax little pieces of paper... I can't imagine doing it otherwise. It would be a completely dreary and dismal experience sitting in front of a computer trying to adjust all these little bullshit images on a TV screen. It would look a lot different, specifically it would suck ass. The computer doesn't lend itself to organic, flowing looking anything. If it ever does, it's because someone put half their month into it.

MRR: Are you at a steady press run?

Sean: Yeah, I've leveled off at 2500.

MRR: I noticed in the "Clowns, Devils, Bait" issue, you said you only use Wow Cool! and Left Bank Books.

Sean: Yeah, I use Wow Cool! Desert Moon and Left Bank. It's great. Personally I decided I'm not doing this for a profit. Realizing that, it changes all these different things. The whole strategy, what gets priority has changed. What gets importance has completely shifted. If I'm not going to do it for money, I'm doing it for fun. If I'm doing it for fun, I'm not going to do these traditional aggressive business things simply because everyone else does it. I'm not interested in getting into Tower or Borders. I figure I don't shop there or give them my money as a consumer and I don't want them to make a profit of me as a producer of something. My distributors handle things really well. Left Bank Books is great. I just started using Desert Moon so I have no complaints with them, but I don't have a lot of experience. After telling people I don't do heavy duty distribution, I've had one too many people snort, "What, you got something against making money?" Someone said that to me the other day and I just about hung up on them. I'm happy with what my distributors do, and I'm happy that if some place really wants copies, they have to give this distributor business. That makes the distributor stronger and allows them to give other people more choices of distribution in terms of if they want it with their publication. I've sold out of every issue. I have some of #4 left, but that's a mistake basically. I had stowed two boxes away and recently discovered them. I end up giving a lot away. That's the other thing, if I'm not going to make money off it, I'm not going to sit there and penny-pinch. "Oh, I don't think I can afford to give it to that person. I can give it to my first round of friends, but not people that I only see once a month." I give copies to anyone I know. I make a point of it. I do it because it's a good way to remind yourself what the fuck it's all about. I give away probably half the print run, and it's surprising that I still sell out of copies.

MRR: Going along with typical zines, since it's offset printed, do you have any hook-ups or scams that you use to print it or get deals?

Sean: No, I've got friends in the professional world of graphic art, and they're print brokers basically. They call people up and say, "This is the job I've got, can you shop it around and find a good quote from some place." I'm careful about where I get it printed (in regards as to what type of business he gives his money to.)

MRR: How do you deal with the copyright issue?

Sean: I'm not entirely timid. I think a lot of it is fucking absurd. When my patience level drops below a certain point, I stop caring. I just don't give a shit anymore if someone wants to take me to court. It's hard to knock a man down when he's crawling on the ground. You don't have far to fall. I feel justified in using what I use. If I don't feel justified, I won't use it. It's not like I'll steal it all and let God sort it out. I actually very selective about what I'll use, but I don't feel pity for these giant corporations who put out shit and try to maintain an iron grip on every little piece of it. I think I'm flying under the radar to a certain extent. I think it's really interesting with those famous cases like (*Hey There, Barbi Girl*) zine that was threatened by Mattel. In general I talk to all these zine people who come to me because I'm suppose to know more about this issue, I mean I do know more in terms of having to deal with it. It's not like I can say, "Oh yeah, no one will touch you." The best example I can give is I have 1000's of pictures in each issue and I haven't been fucked with and that's a telling point. A lot of this copyright threat and nonsense, like when you hear these horror stories of Disney suing a kindergarten for putting a picture of Mickey Mouse on their wall, it serves as word of mouth threat. Like the school bully who doesn't have to fight anymore. He lives off the fear the first fight took care of. All these people are paranoid and watching out because of reputation, when in reality, here I am publishing this zine with 1000's of pictures and I'm not touched. I don't know how much of that is luck, but I think I'm pushing my luck.

MRR: How do you feel when people swipe images from *Crap Hound*?

Sean: I am absolutely enthusiastic. I have given up all rights to feel territorial. Burglars get burgled as well. I have given up for the rest of my life the right to bitch when someone wants to take something from me. And it's not even mine. I say it in "Clown" issue, I wouldn't recommend starting up a hamburger chain with that funny looking clown. Try not to act retarded. I like to give that as advice. Try not to act retarded and life will be a lot better.

MRR: Let's talk about *KOOL Man*.

Sean: The zine is a really good guerrilla truth weapon. If you're going to be responsible with it, you can do a lot of good.

MRR: What was the catalyst, Robert Dupree threatening to sue you?

Sean: Sort of. That didn't directly lead to cool man. What lead to *KOOL Man* was after I printed the (letters and responses regarding the lawsuit). I began getting all these letters from people saying, "Oh my God, that guy has fucked with me too." When I published that single page in *Crap Hound*, I was done. It picked up when people realized "This Robert Dupree guy, I'll be damned, is fucking with everybody." Then the whole (IT.Rude) thing happened around the same time. I've said it before, it's the cliché of a slow motion auto wreck. It wasn't like he threatened me and all of a sudden I started working on *KOOL Man*. Oh god, I would have killed myself if I'd thought of it then. If someone had told me "You're gonna devote months of your life to putting together a zine exclusively about Robert Dupree," I would have probably shot

COLUMNS



myself.

MRR: To bring things up to the present, what's going on with him now?

Sean: He's quiet. I think the clue fairy finally visited Robert Dupree and brought the idea of silence. He isn't doing a zine right now. He published one issue of this thing called (*Frog Prince*) and people stayed away in droves, as the saying goes. He decided that the zine world was incredibly fucked and evil, and he couldn't be involved in such negativity, blah, blah, blah. Now he's not doing anything that I know of.

MRR: With all these people that were fucked with, an immediate response, especially a male response would be, "Where is this guy, I'm going to physically fuck him up." Either actually wanted to beat him up or physically intimidate him with things like throwing eggs at his house to putting nails underneath his tires.

Sean: I thought about it, but not seriously.

MRR: Not you necessarily, but all these other people that suffered, you would think there would be one person....

Sean: Oh yeah, there were several people who themselves and their spouses and the burliest member of their family got really pissed off and thought, "If that fucking asshole ever shows his face around here..." but I don't think Robert was ever in any danger. I don't think anyone ever wanted to get that close to the guy. He was already at the bottom of a very deep hole and just a waste of time.

MRR: You mentioned in a letter about how he was going to teach at a high school.

Sean: Yeah, he was going to teach at a high school. Yeah, he's got a thing for underage girls. He's 48 now. He's got a very well documented, in his own words, penchant for young girls. He was going to get a job teaching a zine class at a Vancouver high school. The administration got a hold of *KOOL Man*, but not from me. They got a hold of my number and called me up and asked, "Will you stand behind this in court?" and I said "Yeah." He was dismissed before the job started. Poetic justice, nice and perfect.

MRR: Since this all started with a threat of a lawsuit, after *KOOL Man* was published, did you ever think, "Now I am gonna have to go to court?"

Sean: Yeah, I did. I saw lawyers before. I was ready. In the end I was confident. The whole thing was the equivalent of starting a fight by shoving someone just so that the crowd around you will see that you're tough. He would start it and it wouldn't finish because he was tough. (If we had actually gone to trial), he would have been completely fucked because all of the stuff with underage girls hasn't been touched on by anyone or any authorities. If he had taken me to court, it would have come out and he would have been putting a gun to his own head. Any action he would have taken would have been bluster and abandoned before it went too far. It would have been a matter of using the law for intimidation, not for justice. I was confident it wouldn't have gone that far. I had a couple of lawyers who said they would work for free. It was obvious it wouldn't go (in court) because anything he could have attacked me on, there was a wall. He was completely fucked from the start.

MRR: How many copies of *KOOL Man* did you print?

Sean: I think I'm up to about 700 now. Whenever I need more, I just print another hundred.

MRR: I felt *KOOL Man* was a shock to a lot of people outside of the Pacific Northwest. I had seen copies of *Subliminal Tattoos* before and dismissed it as another shitty zine with a glossy cover, but I'm under the impression that Dupree and his shenanigans were fairly well known in the Pacific Northwest.

Sean: Not really. The man's got a diarectic mail habit. He would send out all this mail and the only reason he was widely known here was he could visit. It was actually within physical driving range and he paid particular attention to Portland because he could get to the young girls here. Everyone else he would just write his own personal wanking fantasies, but that was as far as it was going to go. I didn't know that much about him. He subscribed to *Crap Hound* and that's how it all started. I had never heard of *Subliminal Tattoos* except I had read some blurb in *Factsheet Five*. He wasn't locally famous.

MRR: You're now part of *Reading Frenzy*.

Sean: Chloe is main force behind it. It's a bookstore/zine/magazine store almost 100 percent exclusively devoted to independent and alternative publications. There are just a handful of huge publishing houses and they have all of the imprints and subdivisions, but it still goes back to them and anything outside of them, we're open to. We take zines from anywhere in Portland. Our policy is if you live in Portland, we'll take it. Consigning stuff from outside of the area is a bit more selective because of the cost of mailing things back and forth. Chloe started it three years ago and moved downtown near Powell's Bookstore two years ago. It's run by her and volunteers. (Sean said Powell's Books in Portland is the biggest book store west of the Mississippi, and possibly the country. "When people come to Portland, four out of five people here will say, 'Oh, you need to go to Powell's and it's downtown.' It's near everything and I think it's important know that when people are near Powell's, they are extremely close to *Reading Frenzy*.)

MRR: If a zine outside of your area wanted to be carried at *Reading Frenzy*, how would they go about doing that?

Sean: They should send us a sample copy. Include all of the relevant information, address, phone number and make sure to list any distributors they use. Another reason the choice to carry zines outside our area is selective is because if we can get something from a distributor, it's a lot less trouble then doing orders individually for 100's of titles. Going through a distributor is so much easier.

MRR: What distributors does the store use?

Sean: We work with all of the large ones that distributes zine, Fine Print, IPD, Desert Moon, and other like Left Bank and Wow Cool. We also work with a lot of smaller ones too. Size isn't important. It's just for us, using distributors is so much easier.

MRR: Is there anything you could recommend to someone trying to get their zine on your shelves?

Sean: Pay attention to design. The most over-

rated saying in the world is "You can't judge a book by it's cover." It's sort of true, but no where near enough to justify a million shitty looking zines. Pay attention to the cover because you're not doing it for us, you're doing it for the people that walk into the store and don't know you're zine. If people know you're zine, they're not gonna care what the fuck it looks like. But if you want to sell it to people you don't know, you should make it inviting, appealing and clear. At least the title make the title clear. And don't put the title down at the bottom of the page because you won't be able to see it on the shelves. Print the title in clear writing. If you've got the choice between making it look decent and making it look shitty, go for decent.

MRR: If someone does a free zine, can they ship you copies to give away?

Sean: Absolutely. They can ship them to my address, PO Box 40373, Portland, OR 97240-0373. Put it to the attention of *Reading Frenzy*. If it's free, we'll take it no matter what.

The next issue of *Crap Hound* should be out in the Fall. Sean's looking for photos, clip art and graphics of dead people, slumped over, open casket, whatever. "They can be asleep, unconscious, as long as they look dead," he said

You can contact Sean at PO Box 40373, Portland, OR 97240-0373. Copies of *Crap Hound* are \$5 ppd and *KOOL Man* is \$4 ppd. And when visiting Portland, stop by *Reading Frenzy* at 921 SW Oak in downtown Portland.

Also, I'm still looking for newspaper and magazine clippings regarding Satanism, heavy metal and anything bizarre regarding devil worship. Please include the title of the publication it appeared in and the date. I still have some zines and other stuff left over. Send me a large, self-addressed envelope and ten 32¢ stamps (DO NOT SEND CASH) and I'll mail you two pounds worth of reading material. If I run out of stuff, I'll send your stamps back.

I can be reached by email at harmon1@mail.sdsu.edu or PO Box 15237, San Diego, CA 92175.

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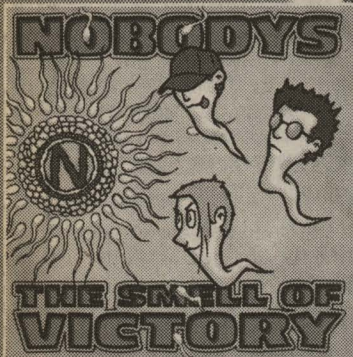
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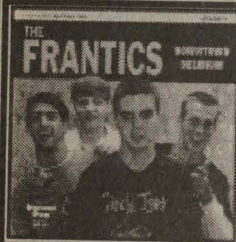
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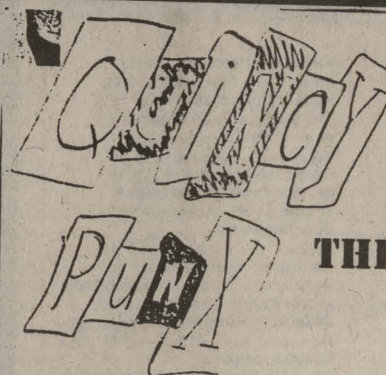
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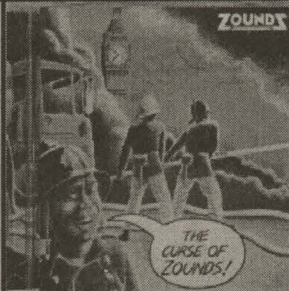
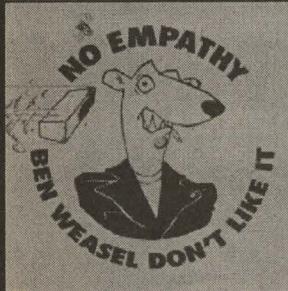
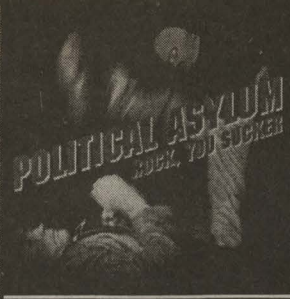
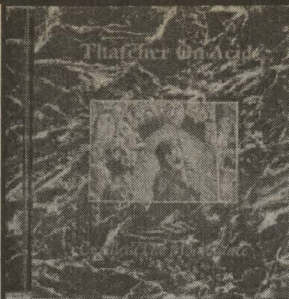
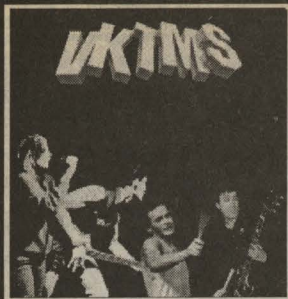
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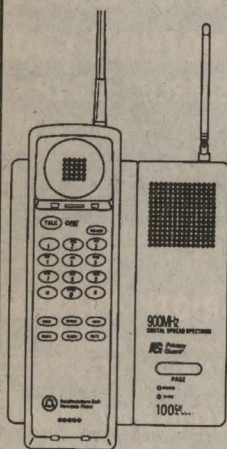
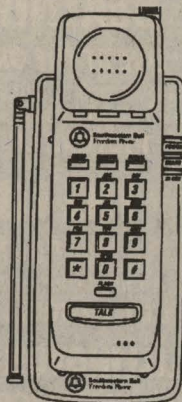
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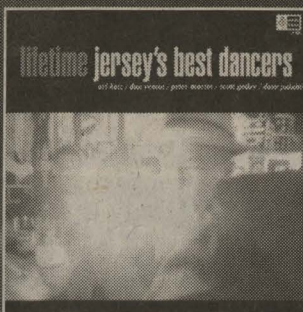
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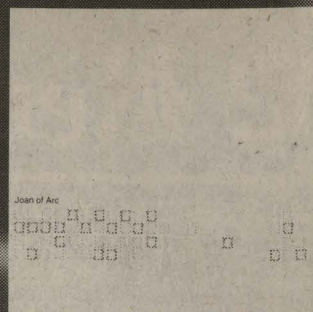
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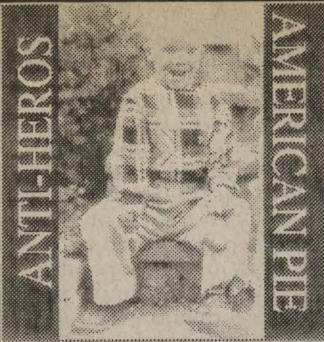
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Donnas being roughly analogous to the Rip Offs [gimmick], the Spaceshits somewhat equivalent to Teengenerate [tempo and basslines], and the Chones being the Devil Dogs [something about the elusive theoretical Greaser Molecule i guess]), which leads me into a realm of further speculation as to whether the new Holy Trinity is, indeed, a *bona fide* Holy Trinity or just some sort of reflection-slash-echo-slash-sequel to the last one. Anyway, about this goddamn beer thing, don't expect my arguments to start out in any sort of particularly persuasive manner, it's hot outside, and the *Brainus Wisconsinus* fogs over right quickly on those rare occasions when the mercury cranks past the eighty degree mark — which is mighty unbecoming indeed to a state that has such a reputation as a sovereign nation of brain surgeons, but, then again, it beats shoveling. To combat this thermally-induced mental sluggishness, i have — consumer satisfaction ever dictating the nature of my actions — popped not one, not two, but *four* tablets of **THE BRAIN FORMULA™ (with GINGKO BILOBA)!!!** *Soon ALL shall tremble, crumble and bumble beneath the onrushing steamroller of Brain-Formula™-with-Gingko-Biloba-induced brilliance emanating forthwith!!!* Until said point in time when the Brain Formula™ with Gingko Biloba kicks in, however, please bear with me (i mean, holy fuck, i'm typing this column in *shorts*! I can lose my license for this! [don't panic, though — i'm sure the Gingko Biloba will hit any second. I mean, The Brain Formula™ is *undoubtedly* the real deal — i got it at frickin' *Family Dollar*, for piss sake! It's GOTTA be good (i mean, *have you ever BEEN to a Family Dollar store???* If their clientele is not the ideal fucking target market for The Brain Formula™, i dunno who would be!) {of course, this entire line of speculation can't help but raise the rather dodgy question of *exactly* **WHAT THE FUCK is Gingko Biloba???** All i know is that it's supposed to increase circulation to the brain, and it sort of sounds like an incorrect answer you'd find on a multiple choice question on one of them quarter-inhaling bar-room trivia machines — e.g., "*Which wrestler played Oddjob in the James Bond movie 'Goldfinger'?*" A. Toru Tanaka B. Gingko Biloba C. *Madusa Miceli* D. *Tim Yohannan*" ((of course, now that the two-bucks-a-bottle Brain Formula™ has begun to work its wonders on me, i remember that Gingko Biloba was the guy who used to sing for the Dead Kennedys, never mind))))). Oh yeah, anyway, this beer thing: Look man, i did exhaustive field research on this subject throughout the eighties and into the early 90's, and the nuts'n'bolts of the situation is that beer cannot POSSIBLY be punk, simply because DRUGS are punk, and, goddammit, Lady Ethanol is a jealous mistress (in point of fact, in the philosophical soul of any true beer drinker, the question of "*is punk BEER?*" is of far more pertinence than the easily-dismissed "*is beer punk?*" query) (oh, and while i'm up, let's get one thing straight: **BEER IS YELLOW**, with white on the top [insert racially-insensitive Nørb sex-crack here]. Beer is not brown, black or red, nor is it made out of substances which can double as sundae toppings, nor does it emit beige froth when dispensed. Beer is stuff that looks like the contents of the glass that guy

with the flat top in the old Schlitz bar signs is hoisting. Beer is bottled in mass quantities by guys named "Squiggy" for purposes of slaking the thirsts and dulling the senses of people who can occasionally convert a 7-10 split and disapprove of the two-point conversion being dragged into the NFL. That othersludge is so far afield from even the most tenuous connection to punkness that any further discourse on the matter would result in me finding myself for wasting your time with the overly obvious). Again, do not panic: I am NOT saying that delicious, nutritious yellow beer is un-punk — merely that is neither "punk" nor "un-punk;" it is of the neuter gender (whoops, like i said to your sister, pardon my French). It is more punk than, say, *Fresca™*. More punk than a wine cooler (whoop! Give a guy a little Gingko Biloba and next thing ya know he's thinking up titles for NOFX albums!). Shit, beer is probably more punk than chocolate milk, if you really think about it — but, in the final analysis, *so what?* The Rolling Stones were punker than the Beatles, but their aggregate punkitude is still virtually negligible (probably like .1% max; miniscule when compared to the punkitude of even quasi-peers such as the Who [say, 4% punkitude], to say nothing of the punkitude of actual punkthings like the Boys "I Don't Care" b/w "Soda Pressing" 45, which is, you know, *pretty punk, dude*). Beer, too, has a certain amount of inherent punkitude — but, simply put, *not enough to qualify*. Skinny ties, ripped up Levis and leather jackets all have an un-punk component — yet, by any sensible method of Punk Molecule Accounting, they land on the punk side of the fence (the barbed wire side, as opposed to the white picket side). Beer does not. *How the fuck can beer be punk???* It was the drug of choice for my parents, my parenteses parents, my parenteses parenteses parents, my parenteses parenteses parenteses parents, my (iterate operation until family tree has been traced back to the protozoan life forms), etc. Beer is about as fuckin' punk as ridin' in the car with Grandma and listening to her bitch about your haircut (of course, i might be dating myself here [often my only dating option, but never mind the toilet humor] — the younger generation might actually have had stoners for parents, thusly rendering brewski consumption an act of significant cultural rebellion and punkitude. Actually, maybe the generational timeline has advanced past the Stoner Parents Era to the point where Today's Now Youth have parents who were big coke addicts. Hmm...yes, this would go a long way towards explaining **WHY THEY ALL SO DANG OG-LAY AND DEFORMED LOOKING**, wouldn't it?). Furthermore, as if my parents drinking beer wasn't proof enough, *jocks* drink beer. *Deadheads* drink beer. Guys in open-toed sandals and pastel wife-beater tops drink beer. *People who shop at Family Dollar wash down their daily dosage of The Brain Formula™ with beer!!!* (you know, this stuff is really working. My brain feels bloodier already. If i ever get the urge to kick my own bucket, i'm gonna eat like 90 tablets of The Brain Formula, til the increased circulation to my gray matter causes my cranium to swell saggly under the mighty sea of Gingko-Biloba-induced bonus plasma — then i'm gonna

jump off the top of the big clock in the the mall — plunging, no doubt, like a human shuttlecock due to the excessive fluid build-up in my head — and splattering my big, blood-engorged skull all over the terrazzo floor, just so the skater kids can marvel at how wide a chalk radius the GBPD dead-body-outliner guy has to draw from the point of impact when the cops get there) Simply put, beer is, like, for schlebs. I dunno what a "schleb" is, but i'm privy to a lot of highly technical terms i was not consciously aware of due to the machinations of the Brain Formula™, so you're gonna have to take my word for this. Think about it: Beer makes you slow, happy, and fat. *By golly, not under my roof!* I like **SKINNY! FAST! DISTURBED!** Beer makes you sit in the bar all night socializing with the headliners instead of standing in the hall watching the sucky opening bands with all the other loser dildos! *Where's the fucking anguish in THAT, huh???* Sure, beer occasionally fuels some truly inspired moments of drunken punk rock lunacy and/or mayhem, but, on the flip side (ack! I said "Flipside" in MRR!), who wants to watch some half-plotzed yo-yo, onstage or off, essentially demanding everyone's attention and, upon receipt, proving completely unable to hold it? *Wow, man! I'm so naturally entertaining that i can just stand here like a drooling dweeb, playing like shit, and people will pay to see it! I fuckin' rule, man!* By gadfrey, that guy from Retard Bus had the right idea! *If you're that fucked up, why bother playing?* Put your guitar on backwards and yell shit until security kicks you off the stage! None of this goddamn half-ass "i-am-so-great-even-a-shoddy-performance-is-exciting" crap, **GO FOR BROKE, BOYO!!! SYDNEY OR THE BUSH!!!** Besides, after much testing, i found that beer goes best with non-punk rock'n'roll bands — the kind that play three sets a night and 75% covers. Gimme a gut full o' suds and i'll take "Brown Eyed Girl" over "Nervous Breakdown" any day of the week! **BEER IS ROCK'N'ROLL, NOT PUNK.** This shocking disclosure (whoops! wrong hat!) can only serve to bolster my parallel claim that, *ipso fatso*, drugs ARE punk. I mean, they've GOTTA be. *If drugs weren't punk either, IT WOULD MEAN THAT STRAIGHT EDGE IS PUNK!!!* Needless to say, we can't have that! (of course, at this point in time, punk purists [i.e., people who bought their first Ramones record last year] [side note: first ever mention of alcohol in Ramones lyrics is in "Questioningly." I rest my case] will bring up the third party candidate platform that posits glue as the only truly acceptable punk rock recreational chemical of choice. I dunno, man, did you ever actually sniff glue? I never did [the closest i ever really came to glue sniffing was when me'n my bandmate Gary read the review of the *Rock & Roll High School* soundtrack in *Creem*, which made reference to something called a "Bactine Bag" — some sorta adolescent cheap-high contraption whereby the vapors from Bactine™ in aerosol form are huffed out of a plastic bag for kicks. We thought that sounded like a damn good idea, so we promptly procured a Baggie™ Alligator Sandwich Bag from my parents' kitchen, squirted some Bactine from the family's NON-AEROSOL squeeze bottle into it, and proceeded to huff like madmen, in pursuit of the

COLUMNS

elusive Bactine Buzz. Alas, we did indeed neglect to read the fine print that specified the vapors be collected from an AEROSOL container — ergo, after significant fume inhalation produced no effect, we decided we had been played for fools, and, as far as we were concerned, *Creem* was eternally discredited as a reference guide for fast'n'easy brain cell annihilation. *Don't try this at home, kids! Use Glade™ instead!!!*. Somehow, whenever i caught an errant whiff of Testors™ whilst model building, my initial reaction was always to go get some air — not to sniff a whole bunch more and go out and steal a leather jacket or something. Glue just seems a bit too brazenly toxic for my highly refined palate, but, then again, i'm kinda new wave anyway). No, my countrymen, as bra-carrying, card-burning punk rockers, your glorious heritage is **drugs**. Drugs, i say! Drugs, drugs, and MORE drugs!!! What drugs, you ask? Ha! That's the tricky part! Only one so completely hepped up on Gingko Biloba such as i can possibly know the correct answer to this, which is: None of them! NONE OF THE DRUGS (that i know of, which doesn't mean much) YOU CAN BUY ARE PUNK. It's just sorta, you know, the whole abstract concept of drugs that's punk. The whole "We will brazenly and illegally modify our brain chemistry as we see fit in order to more efficiently DESTROY YOUR SYSTEM OF INSTITUTIONALIZED OPPRESSION AND MANDATORY LIFE-LONG BOREDOM and YOU CAN'T STOP US so NYAAH" thing, that's punk. The drugs themselves generally tend to fall a little short of the mark (i'm real fond of caffeine, of course [i mean, sure, it makes my heart beat funny and my dick leak, but, then again, so does a Snap-On Tools™ calendar, and i'm kinda fond of those, too], but any drug that routinely becomes the subject of square comic strips like *Garfield*, *Cathy* and *Dilbert* ultimately seems to be a little lacking in the smash-the-state firepower dept.). Like, take cocaine, f'r instance. Looking back on the eighties, and the veneration this substance received from many of my peers, all that comes to mind is *what the fuck were those dimbulbs THINKING???* Cocaine is like the most overrated, un-punk drug ever. You gotta snort about fifty bucks worth and then go to wrestling for it to have any particularly amusing effects, and even then you gotta eat four nacho dogs to keep yourself entertained. Of course, the fact that i would always sneeze and blow everybody else's lines all over the rug after i did mine was pretty amusing. Hey, i'm a natural crowd pleaser! Then, of course, you got LSD, or rat poison, or whatever the fuck is in that stuff these days — a small dose will only make you see trails behind moving objects, kind of like how the glaring sun on the Minnesota Vikings' helmets used to look like on TV in December when they used to play outdoors in Bloomington (i.e., when they didn't suck), a larger dose will turn the world into one big Ten Years After album cover. You'd think they could update the shit so it turned the world into one big Buzzcocks picture sleeve, but, you know, i guess the hippies were too busy inventing Oliver Stone to do anything worthwhile over the last few decades. Once, i was driving home from Milwaukee whilst tripping (NOT RECOM-

MENDED! NOT RECOMMENDED!), and, as i pulled onto I-43 from the downtown on-ramp, i slammed on the brakes as i suddenly noticed that *the yellow stripes on the road all came to a point up ahead!* I mean, what are you supposed to do when the lane you're driving in comes to a point??? Stay there forever? Whew! Good thing i had my Gingko Biloba to refresh my grasp on Euclidean geometry, or i'd be there still! Speed, of course, is much more punk than acid (which verges on the anti-punk — except i had a friend who told me when she poured Kiwi-Lime Diet Rite™ into a glass whilst tripping, it came out half green and half pink. *There is yet hope!*), although, since this seems to be the drug most people think i'm on, i feel obligated to mention that *i haven't done speed since 1984* (further, for the record, I HAVE NEVER PERFORMED UNDER THE INFLUENCE OF ANY CONTROLLED SUBSTANCE WHATSOEVER [except beer], AT ANY TIME IN MY LIFE. Caffeine is your friend!). I think the concept of speed is an good one (as opposed to Valium, etc., which seems to exist only for old gay guys to give to young not-gay guys), but the last time i took speed i kinda decided i wanted to wrestle two guys (both bigger than i am) at once (this was right after Mr. Saito of the Far East-West Connection got in trouble for heaving that paving boulder thru the window at the McDonald's in Waukesha, so Jesse "The Body" Ventura didn't have a partner to wrestle Crusher & Baron Von Raschke with [they woulda beat his ass anyway], and he kept saying how he didn't need no partner, etc. [Jesse eventually settled on Jake "The Milkman" Millikin, whose claim to AWA fame was that he had never won a match]), and i kept yelling "FUCK THE AWA!!! I DON'T NEED NO STINKING PARTNER!!!" and trying to double-flying clothesline these two guys (in a bar, no less) like Hercules Hernandez, and, after a while, i think the flying double-clothesline attempts kind of lost their naive charm, and they started throwing me around, and they tossed me into a bunch of broken beer glasses and shit, and dragged me into the ladies room, and gave me a swirly, etc., etc., and i kept screaming how Jake "The Milkman" Millikan could get bent, how i was gonna send them both to the moon once i perfected my flying double clothesline, and they kept tossing me into broken glass, etc., and, luckily, i eventually passed out and somebody took me home — buuut, at 4 AM, when the alcohol wore off, i woke back up, and soon realized i was being treated to the sounds of my parents secretly conspiring to get divorced coming up from the basement. Now, i don't know if you've ever laid awake for hours with your fingers in your ears, after being beaten to a pulp all night, with chunks of glass in your ass and arms and a headful of feminine bacteria doing god-knows-what-kind of irreparable damage to your scalp, but it's NOT REAL FUN, and i vowed no more speed until i perfected the flying double clothesline (which hasn't happened yet, but i'm real close). On the bright side, my awakesness allowed me plenty of time to pick the glass out of my body prior to my having to act surprised that morning. Heroin i never did, 'cause it makes you short. I mean, look at Johnny Thunders. Pot is kinda

underrated in the punkness drug standings. I mean, don't get me wrong, IT'S STILL POT — but i think it's not so much the pot itself that sucks, it's the *pot smokers* who need to be briskly napalmed. This may shock you, but i, Rev. Nørb, staunch enemy of Mother Nature and all vegetation, have actually SMOKED POT (it's alright, though. i didn't exhale) — and it's really not that bad, provided one is not called upon to formulate a coherent utterance or anything. I dunno 'bout you, but one measly gasp of weed and i'm quite unable to complete a sentence. Two gasps and i'm quite unable to even start one. Yet, you get these fucking stoner bozos who *couldn't complete a fucking sentence if they were completely sober*, and they decide that immediately after they've completely short-circuited all the parts of their brains that control speech centers, short term memory, and motor skills, it's, like, the best time possible to start babbling about whatever goddamn loopy ideas they have rattling around in their craniums. Jeezus fucking PISS, if you've been smoking dope, SHUT THE FUCK UP!!! Make like a goddamn street mime (walking unruly dog optional)!!! Aren't you supposed to be fucking *grooving* on something, dude??? Well SHUT THE FUCK UP and GROOVE, Abner!!! Marijuana obviously cannot be punk due to the "j" sounding like an "h," but, in its defense, it does tend to make one exceedingly paranoid, which is a fairly punk rock state of being. Once, after smoking a joint somebody left behind at my old apartment, i tried to hide behind my refrigerator in a pot-induced panic as i thought i heard my mother calling me from downstairs. I woulda fit, too, if only my goddamn head wasn't so big. Curse that Gingko Biloba!

P.S. After reading this column over, i am beginning to suspect The Brain Formula™ was invented by the makers of the Bactine Bag™.

CORPORATE KNOW-WHO

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NATHAN BERG

What are you wearing right now? T-shirt and jeans? Leather jacket with studs and spikes? (Note: It's the middle of the summer. It's hot. Take it off.) Pajamas? Chances are that you're wearing something. If you're honestly reading this mag naked, give yourself a star sticker. Anyhow, we all wear clothes pretty much every day and so does most of the rest of the world. You can love fashion or hate it but it holds true that what we wear says a lot about who we are. In fact, what you wear can say a lot more about you than you might ever imagine. On today's agenda; the clothing industry.

Swooshes! Swooshes! Swooshes! That's right, first up to bat is Nike. They've actually been in the news quite a bit lately. (As opposed to being everywhere else all the time.) Some of it has been negative but definitely

COLUMNS



not all of it. This past December, *Advertising Age* named Nike 'Marketer of the Year' because of their cutting-edge attitude and the fact that they don't even need to put their name on their products or ads anymore. Nike puts a damn lot of their budget into advertising. They have big celebrity endorsements with sports figures like Tiger Woods and Michael Jordan. They, like Coca-Cola, spend a small bundle just to say that they're the official sponsor of pretty much everything. They also have big contracts with the NFL, MLB, NHL, NBA, and every other 3-lettered acronym sports association. Teams from every imaginable sport now get lots of money (5 million bucks to Ohio State football) just for putting that dumb-ass swoosh on their jerseys! Then, obviously, they have a slew of television and print ads. However, Nike doesn't stop there. They've made themselves to appear so hip that we're to the point where people pay hand-over-fist to buy products with just the Nike logo on it. Beautiful concept really. "I'll give you \$30 and advertise your product for you."

How is it that Nike can afford to do all this advertising? (I mean aside from the fact that they sell their shoes for, quite literally, hundreds of dollars these days) They do it by exploiting the absolute cheapest labor pool in the entire world. After recent worker strikes, (and riots) Nike has finally raised the wage of their average worker to a whopping \$2.50 a day! And we're not talking about 8 hour days, we're talking 14. And we're not talking adult workers, we're talking 14. 14. 14. 14. 14. (Sorry, this really pisses me off!) So, doing the math, if a Nike employee worked every single day of every year for 10 years straight, they would make about \$9,000. I made \$4,000 more than that last year alone, and I surely don't consider myself overly wealthy. Nor did I have to work anywhere near as hard as they do. Plus, if they only make 9 grand for 10 years of steady work, what's up with Tiger Woods getting millions of dollars for wearing a fucking swoosh on his hat. Arrrrh!! These days, when I see that swoosh, it looks more like a check-mark to an invisible box that reads "I am ignorant."

I'm going to go ahead and assume that the average punk rocker doesn't shop at stores like The Gap and Banana Republic. I'm gonna bitch about them anyway. The Gap, which owns Banana Republic and Old Navy, has gotten to where it is as a company by using their same business tactics as Nike, exploiting Third World workers. A former employee of Mandarin, Gap's Salvadorian supplier, explained the working conditions at her plant so vividly that it's horrifying. While they were sewing shirts for 14 hours straight, they were allowed only 2 bathroom breaks. For every shirt they sewed, they received 18 cents. Keep in mind that these shirts sell for over \$20. These factories, or maquiladoras as they're called, have a brutal history of physically assaulting and threatening anyone who tried to organize the workers to negotiate for better working conditions and more money. In June of '95, Mandarin fired over 350 workers, most of which were either pregnant women or union joiners. Seems like The Gap has an appropriate name, describing the growing gap between those in the world who actually

afford their clothes and those who can't.

Clothing is a huge industry. I obviously couldn't speak of every company and whether or not they're OK as far as business practices are concerned. The way I look at it though, is that there is a large number of companies exploiting people (be it Indonesian workers or women through ads saying that you have to be a beauty queen or you ain't shit) and making the world a worse place to live in general. It is possible to deny these companies your dollars and send a message that you won't support their brand of brutal employment, environmental molestation, and big money fashion. First off, thrift stores! The ultimate form of recycling. If you're not already shopping at them, you really should check 'em out. (I can't believe I'm saying this, it's just gonna mean less selection for me) You're pretty much guaranteed to save yourself money and find clothes that are way cooler than anything you could ever find in some stupid mall. I don't know how big they are where you live, but we in Wisconsin have plenty of auctions and thrift sales. These are other great places to get clothes and other treasures. Logic dictates, however, that in order for there to be used clothes, someone has to buy them new. If you're shopping for new clothes, there are plenty of companies that make clothing that is worker/environment/animal friendly. One that comes to mind is Tomorrow's World out of Virginia Beach. It's pretty hippie-oriented but they still have some cool stuff. Get a catalog by calling 1-800-229-7571. There are plenty of other places making similar products so search around. Of course, you always have the option of spending your life naked. It's something to think about.

MORE

1. Teenage Research Unlimited conducted a poll of (you guessed it!) teenagers, asking them to name what they thought were the three coolest brands. Here's what they said: Nike (43%), Levi's (17%), Guess? (13%), The Gap (11%), Coke (9%), Pepsi (9%), Sega (9%). Little bastards haven't been reading this column! Seriously, if you know a teen that thinks like this, try to show them the truth.

2. Actually, that's it for now. Never mind. Same as last month, if you want to write: P.O. Box 504, Chippewa Falls, WI, 54729. See ya.



DE: Hello my name is Dave Emory, and it's my pleasure to present Dick Russell, the author of "The Man Who Knew Too Much," put out in hard cover and soft cover by Caroline Graft, copyright 1992. Dick, welcome to our program again. Richard is the first name of the central figure in your remarkable book and by the way I think you have written what

is arguably the best and most important of the Kennedy assassination books going all the way back to that tragic event. And I think you deserve belated congratulations in that regard.

DR: Well, thank you much, I appreciate that....

DE: Your book is entitled "The Man Who Knew Too Much" and it centers around the Byzantine intelligence career of Richard Case Nagell. Could you tell us a little bit about his background and who he was?

DR: Well, Richard Case Nagell was a very mysterious figure, I knew him, I can't say well, but I interviewed him on a number of occasions in the 1970's, primarily and a little bit in the 1980's, and he had been in the military, enlisted in the army when he was eighteen years old and then went onto to military intelligence that's all very well documented he served with military intelligence unit in the Far East during the 1950's, and then also worked under contract to the CIA, maintained a military connection most of his life.

DE: One of the points of entry I guess you could say of Richard Case Nagell's role in the Kennedy's assassination investigation was his actually having been assigned by elements of intelligence exactly whose, remains something of an enigma, but he was assigned by intelligence to infiltrate apparent plots to assassinate President Kennedy. Could you develop that for us?

DR: Well, what he told me was that there was actually three earlier plots, prior to the one that obviously succeeded on November 22, 1963. The first originated out of Mexico city, back during the Cuban missile crises period a little more than year before the assassination, so we're taking around mid-October of 1962. And he has indicated that most likely the CIA, although elements of military intelligence may have been involved, whom he was working for under contract at that time...

DE: Meaning CIA?

DR: Yes.

DE: Right.

DR: ...had asked him when he was in Mexico city, for a period, they asked him actually to do an infiltration of the Soviet Union there, Soviet Intelligence operations that were going on in Mexico city and it's a long story, on how and why he would be a candidate to do that, but apparently that's what he did, and he initially learned about a plot to assassinate President Kennedy that involved a group of Cuban exiles who were very upset about the outcome of the Cuban missile crises, an apparent deal in their view that was made between Kennedy and Khrushchev, who was then as you know, the Premier of Russia, that the United States would not invade Cuba in the future, and at that point in time a group of very right-wing Cubans who had ties in the past to the CIA, began to plot the President's demise...

DE: One of the organizations that whinds through these early plots was Alpha 66; could you tell us a little bit more about that?

DR: Yes, that's right he said that Alpha 66 which was one of the leading Cuban exile organizations, that the people who originally conducted these plans were connected to Alpha 66, out of Mexico city, and that they used the code names Angel and Leopoldo, he nev-

COLUMNS

er told me the two real names of the individuals he was directly involved with, and I'm sure there was more than just those two folks. He said that these people started making these plans, and at the first plot, was originally scheduled to take place in December of 1962, when President Kennedy addressed the prisoners who had been released from Cuba by Fidel Castro, after the whole Bay of Pigs exchange. And Kennedy went to Miami to give a speech there and the plan which never went beyond the talking stage according to Nagell was to place a bomb somewhere around the speaker's podium. That plot as I say never went anywhere, and then there was a second one that he told me that was scheduled for June of 1963, when Kennedy came to Los Angeles to attend the premier of movie about his life, "PT109", at the Beverly Hilton hotel. And that plan got beyond the talking stage but did not materialize. And the third plot which was originally scheduled for September of 1963, came to involve Lee Harvey Oswald.

DE: By the way, I should add parenthetically that due to the limitations of time we are not in a position to discuss not only these plots but a great many other aspects of your book, in the detail that they deserve. I think in many ways attempting to discuss "The Man Who Knew Too Much" in an hour interview is like trying to drink from fire hose, I would like to encourage members of the audience to try to get ahold of the book, it is no longer in print but it is still available through remainder or in libraries. It is a massively detailed and very deep book, it is not a quick read, some 800 pages or something like that. One of the things you discuss in concerning Richard Case Nagell is a rather Byzantine, intelligence, counter intelligence gambit, in which on the one hand Richard Case Nagell believes he was actually manipulated through some of his CIA assignments to infiltrate these plots by an element of Soviet Intelligence that had infiltrated U.S. Intelligence, could you tell us a little bit about that?

DR: Well it's complicated and I certainly don't have a definitive story, he would never tell me, but the indication I got was that he was a double agent who may even have been a triple agent, I believe Richard Nagell was actually loyal to the Soviets in some fashion, that it was the Soviets who he first reported to about these plots that he was penetrating, and in fact the original information in Mexico City came from Soviet Intelligence. All of which is not to say that the Soviets were behind the Kennedy assassination, they were not, they were watching what was going on, they were using Nagell to find out and report back to them and at the same time was reporting back to the CIA. He indicated though that his contact in the CIA, whoever that was, he would only refer to him by the name Bob, but a man who operated out of Mexico City and was very high up in the agency there, that he later found out somehow that Bob was in fact himself a Soviet Agent, so how much of what he was revealing to the CIA was getting convoluted somewhere in there is very much an open question.

DE: One of the points we should also make in passing that the entire world as you make quite clear in the "The Man Who Knew Too

Much," the world of intelligence, counter intelligence double, triple and quadruple agents is very Byzantine and frequently the major intelligence agencies themselves don't know just whose doubling and tripling and quadrupling, so it is a very, very, the world of spy verses spy I guess one could say is a very Byzantine world indeed, what one author on the counter intelligence, specifically James Jesus Angleton's career in that compacity termed "the wilderness of mirrors".

DR: Exactly.

DE: One of the things that you point out though, even as late as 1996-7, there have been reports that it was the KGB, and or Fidel Castro that was behind the assassination of President Kennedy, and you make quite clear in your book not only was that not the case, but that the Soviets actually we're trying to prevent that assassination.

DR: That's correct, and what Nagell told me, and believe me I should say here that his story is documented in my book as fully as I could, I interviewed all kinds of people about him I have seen a lot of government files about him, this is not just another one these guys who comes out of the woodwork claiming to have inside knowledge of the assassination. I really truly believe this guy knew more about what happened in Dallas on November 22nd 1963, then anyone certainly I ever interviewed and then more than anyone who was alive as of a couple of years ago. He told me the Soviets he was reporting to indeed wanted to prevent the assassination of President Kennedy, They were concerned for a couple of reasons; one that since Lee Harvey Oswald who had come to be the key ingredient, or patsie in the plot, had been in the Soviet Union of course for two and a half years, also that Oswald had obvious connections at least seeming connections to Cuba and a great respect for Fidel Castro. The Soviets were worried that the blame for the assassination would be pinned on the Cubans and also themselves and in fact that was the plan by the right-wing Cubans and whoever else was working with them that were trying to and eventually succeeded in having the President assassinated... to pin the blame Fidel Castro, spark an invasion of Cuba and get their island back at the same time as getting rid of Kennedy...

DE: We're going to talk about the American extreme right including elements that have as their genesis, the milieu of the Fascist powers of W.W.II a little later on in the interview. With regard to Lee Harvey Oswald, his career also reflects the Byzantine world of intelligence and counter intelligence, and one of the things you discuss not only in your book, but subsequent articles about Nagell, Oswald etc... is the very distinct possibility that Oswald may have been a U.S. intelligence dangle whose role was to smoke out Soviet infiltrators within U.S. intelligence, infiltrating either the U2 spy plane project and/or U.S. attempts to learn more about the Soviet electronics establishment.

DR: Yeah, I think that's true, I think it has become very clear over the years that U.S. Intelligence especially people like James Angleton who ran counter intelligence for many, many years, were firm believers that there were moles as they put it who had penetrated

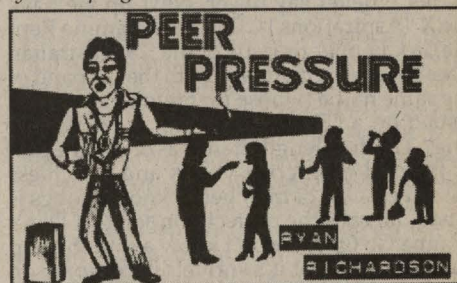
American intelligence and that when Oswald was sent to the Soviet Union and perhaps even later his left-wing activities were utilized or seen as a way by American intelligence agencies to find out who was going to get in contact with him, who might actually be working for the other side, This is not to say that Oswald himself was necessarily always a witting American intelligence agent. Nagell said, and I believe him, that Oswald was in fact a Trotskyite-leftist, easily manipulable, someone who could be maneuvered around by all kinds of different people. he may well, I think he did, go to the Soviet Union on a intelligence assignment from the United States, either CIA or perhaps Naval Intelligence, but that he may have been playing his own kind of weird double game. He himself was a very complex and mysterious figure.

DE: One thing that I want to explore more fully in a future interview because it is a topic that absorbed a lot of time in of itself, but with regard to Oswald and again this bizarre milieu of intelligence, and counter intelligenc... one of the aspects you explore in "The Man Who Knew Too Much," is the whole issue of mind control that specifically the possibility that Oswald may have been subjected to it..

DR: Yes, that's right, I've done considerable research on that, and wrote about it to some degree in my book, and I think it's a very real possibility, that Oswald could of undergone some form of behavioral conditioning through either military or the CIA's MK-Ultra program as they called it. There are a lot of indications of this from the time he was young and when he was a Naval Air Base stationed in Japan for example that was one of only three overseas bases where the CIA did in fact conduct LSD testing on soldiers. It's a pattern that continues, and continues to crop up in Oswald's life all the way up to the summer of '63, when he suddenly shows up at the office of an assistant district attorney in New Orleans asking about how you get this particular drug, that it turns out that a British author Aldous Huxley had written about in "Brave New World", so it's a definite pattern and let me just say at this point I think its a very real possibility.

continued next issue

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email - archives @igc.apc.org, Web site - <http://www.cygnus.com/kfjc/emory>. Attention non-commercial radio stations! Contact Other Means regarding Dave Emory's weekly radio program.



Back from the crack and ready to smoke again. Today's subject will be my favorite full-length re-issue type things. Some were

COLUMNS



released as LPs, some as CDs, some as both and most came out within the past couple years. I've got nothing against CDs, but I'd sure rather have a plastic platter spinning and some big chunky artwork to look at. Let's get moving.... I guess my favorite of the whole bunch should start things off: the **PACK LP** (Incognito). You should be on your knees thanking Barny for this fine re-issue. I sometime weep thinking of all the years I spent not listening to this LP. Among the earliest of German punk records and definitely among **THE** greatest, this full-length is unique in a genre dominated by singles. It was recorded in a bunker by one of the goofier looking crews every to grace an LP jacket. A mere thirty seconds into the first side, and all their fashionable contemporaries only wished they could sound so good. The re-issue is a snazzy full color reproduction of the original and even has a gatefold with clippings and so forth. You have to get this. According to the Incognito catalog, there's a CD version with a couple bonus tracks, but I haven't seen a copy. **JOHNNY DOLE & THE SCABS** "Scab Animal '77" CD (Brain Salad Surgery). From the same label that brought you the **ROCKS** CD comes another Australian classic. Hard to believe it's from '77... truly trashy and hard. Nothing new wave about it, baby. The label wins no awards for fancy artwork or distribution, but this is a real gem. This is a release that would be far superior on vinyl, but we take what we can get. A couple of the Johnny Dole tracks can be heard on the **GO & DO IT 2xCD** (Small Axe). This double CD is comprised of three early 80s compilation LPs and a 7in. from the Australian Aberrant label. The original Aberrant LPs (Flowers From The Dustbin, Not So Humdrum, and Why March When you Can Riot?) contained unreleased tracks from the late 70s Australian punk heyday bands like X, Johnny Dole, Rocks along with many **GOOD** contemporary bands. The Small Axe label also did a straight 7in. re-issue of the Rocks EP and the Rejex 7in. both of which are great listening. Another favorite that has had endless play 'round these parts is the **BAD BRAINS** "Black Dots" LP/CD. This release contains the first full-length Bad Brains recording session (I believe the very first BB home recordings were re-issued on the awesome Bad Brains/Black Market Baby split single that Yesterday & Today put out a number of years ago and also on the Punk Vaults bootleg 7in.). Nearly all of Black Dots is really raging, punchy, and fast though the inevitable reggae creeps into the mix and makes for the inimitable Bad Brains sound. Hard to believe it's from '79 by a bunch of black dudes.... never say never. Next up we have the X "Aspirations" CD (Amphetamine Reptile), a CD-only re-issue of the '79 Australian classic not to be confused with the LA band of the same name (whose first two LPs were re-issued on a CD and that, too, is worth getting). This full-length stands as one of the best of its kind with great vocals and matchless bass lines. One of their better known songs is what Lali calls the perfect pop song: "I Don't Wanna Go Out". I don't know about the pop classification, but it's shrivels in comparison to some of the other tracks. I still find it bizarre that AmRep hooked up with this project. Another AmRep re-issue of late is the long

overdue **URINALS** "Negative Capability" CD. This CD contains everything by one of the most beloved and great early US punk bands. The Urinals put down a patent on spazzy punk rock with an inexplicable art school factor that made them one-of-a-kind. You get all the singles, all the comp. tracks, everything on one disc. Start writing the check. Their third single "Sex" is a top five of all time for this writer... you get the ridiculous artwork of said single on the CD cover. Next, we have the **RUDE KIDS** "Safe Society" LP. Unlike the previously mentioned legit releases, this is unauthorized and what a bootleg should be, my friends. These late 70s Swedes played hard, fast punk rock. Growling and power chords all the way, and it still works for me two decades after the fact. Perfect repro of the original cover and insert and these kind bootleggers even throw in two bonus tracks from the hard-to-find "Strangers" 7in. The vinyl is somewhat glitchy, but decent. A hearty cheers to the shadowy masterminds of this one. In the "yeah, yeah, I know" category, we have the **CONSUMERS** "All My Friends Are Dead" LP (In The Red) which has received much of the press it deserves. Recorded in '79 with members from Vox Pop and 45 Grave, I believe... who can account for such transformations. Pretty skimpy on the historical / biographical aspect, it is still a truly great re-issue (or issue of previously unreleased material), and this is the kind of unreleased nuggets that I long to find. Hailing from Belgium in the late 70s, the **KIDS** had a number of releases with the best being the highly sought-after first LP. Definitely on the rock & rolly side of punk, they managed to devise some of the most singable songs around. That first LP along with their second LP have been re-issued in a snazzy gatefold 2xLP. The LPs were originally issued on Phillips (a major) and have been re-issued on Alora. The double LP is very cool, but if you can't find it or are phonographless, the CD version is worth grabbing. Hot off the press is the **DEAD BOYS** "Younger, Louder, Snottier" LP/CD (Bomp) which contains the early mixdown version of the Young, Loud, and Snotty LP, originally released on Sire. This mix has apparently been in bootleg circulation for awhile, but the Bomp version is a winner with cool cover and all. Louder guitars and slightly less polished, it isn't drastically different from the original release. If you have neither, the Bomp issue should be snatched immediately. Also out and not too terribly easy to find is the **SAINTS** "I'm Stranded"/"Eternally Yours" 2xCD. The first LP is great early garagey punk while the second LP gets a little more drawn-out (not in a bad way). There's a single CD re-issue of "I'm Stranded" floating around, but the double CD is a better buy (all of these are imports to the US and rather pricey). From the less recent pile, we have the **REALLY RED** CD (Angry Neighbor) which contained the lion's share of this great Texas band's legacy. From the late 70s through the early 80s, Really Red cranked out some great, great punk. The entirety of the "Teaching You The Fear" LP, tracks from singles, and the good half of the "Rest In Pain" LP are included. There's a couple of great things missing which had to be sacrificed due to time constraints, I sup-

pose. For those unversed in the **BIG BOYS**, Touch & Go coughed up two CDs that will provide you with everything you need. One titled "Skinny Elvis" contains their first release (Frat Cars EP) + their half of the Live At Raul's LP + the first LP, Where's My Towel? (decent, but not great). The "Fat Elvis" CD contains the Fun, Fun, Fun mini-LP + Lullabies Help The Brain Grow (these first two are great) + the Cafeteria LP (a bit funky, honey). Not taking their cues from Touch & Go, Alternative Tentacles recent released the downright weak **DICKS** "1980 - 1986" CD. A "best of" instead of a complete discography of all the great Dicks material out there. Though the CD may be worth getting if you've never heard the Dicks, I'm pretty disappointed with this half-assed retrospective. Finally, in the "beating-a-rotting-horse" part of our program, we have the **GERMS** "MIA" CD. Even if you have all the vinyl (I doubt it), this CD is great to have. All the studio stuff: two singles, GI LP, Cruising Sessions, and even the great alternate version of Forming. Great for when you just wanna skip over "Shut Down" and get to something else. Once you've ingested the entirety of that CD, don't forget to listen to the Germs "Live At The Whisky", which Bomp re-released a few years back. Definitely an inspiration to anyone who thought their musicianship was lacking, this one is an all-time live recording favorite... get your teeth fixed! We can't play unless you throw shit! Ah well, big pussy... till next time.



STARTLING DISCLOSURES

Personal Magnetism

Hypnotism, Will Power, Nerve Force--Call It What You Will

DR. DANTE

I remember (even if no one else does, which is more than probable) stating something in these very pages (on the occasion of reviewing the "Kung Fu Ramone" LP, a.k.a. the "Run Wolf Run" CD) along the lines of **GUITAR WOLF** standing tall and proud enough to be likely candidates for influencing a whole new school of bands except that their particular style of iconoclasm was probably too idiosyncratic for anyone else to manage to pull off (a case could certainly be made for **THE MAD 3** occupying a similar position vis a vis reinventing/kicking the shit out of the fuzz overdrive school of instrumentals, but at the time I wrote that, they had not yet dealt the shattering blow of their "Jack The Violence" album).

As it turns out, there are at least a handful of Japanese bands that seem able to play the same ball game, even if they haven't necessarily solved the problem of translating a high percentage of their onstage energy onto vinyl.

THE ANTONIO THREE blast off from the neighborhood of **THE YARDBIRDS** and go deep into waygone-ville. They did a fucked-up hyperbeat version of **MUDDY WATER**'s "I Am Ready" that warmed my heart, and an "All Day And All Of The Night" that I couldn't

COLUMNS



recognize until they were halfway through it (pretty amazing, given what a KINKS geek I am).

20/20, who accompanied the ANTONIO THREE on their U.S. tour, were not as animated on stage but did a fine set of the sort of energetic bluescuzz (TM pending) that plenty of bands would try to pull off but generally don't (especially if they're American, with the obvious exception of the mighty OBLIVIANS).

GASOLINE have some kind of strange logic to their music that I haven't been able to quite fathom yet (maybe it's some kind of convergence of JAMES BROWN and early BLACK SABBATH [talk about something hard to pull off!], or maybe I've just lost my mind from listening to this stuff), but I know that it works. Their guitarist, Gan, listens to a lot of strange Japanese blues but something along the lines of CRIME's guitar attack sneaks in to his style (and attack is definitely the word for it). He's also an outstanding front man, chock-full of hilarity.

THE SWITCH TROUT seem to have their roots in go-go instrumentals of the Gilligan Rock type (the sort of stuff that Gilligan listened to on his transistor radio) but, once again, manage to go so far over the top that their influences seem irrelevant save for academic purposes.

As for available vinyl, 20/20 have a split EP with THE LORD HIGH FIXERS on Percepto Records (who also put out THE ANTONIO THREE EP reviewed this issue), 26 Kawarado Cho, Shizuoka, 420 Japan.

GASOLINE have an EP on Estrus, which was deservingly raved about a few issues ago.

The "Tip And Run Vol. 1, Mid-West of Japan 'Chukyo' Garage Compilation" EP has one cut each by GASOLINE, THE ANTONIO THREE and THE SWITCH TROUT, as well as THE BANZAIERS, a very worthy surf band that you can expect to hear more of soon ("Tip and Run Vol. 1" is from Geard Records, 8-3 Hinaga 5, Yokkaichi, Mie 510, Japan).

And with that, I have my transition into the surf instro update. Besides the aforementioned BANZAIERS on the aforementioned "Tip and Run" EP, this cubicle has received THE WHITE TRASH MINSTRELS "Dark Knights Of White Trash" 10". Despite my aversion to the 10" format, the ten moody cuts (lots of minor keys, including on the up-tempo songs) these flying Dutchmen put down struck me as good work (Motorwolf Records, 110 Fultonstraat, 2562 XL, the Hague, Holland).

Finally, THE UNTAMED YOUTH's latest LP, "Invitation To Planet Mace" (Estrus) is probably their strongest (and best-sounding). Vocals predominate, with the instant classic being the original (unless they've put one over on the old fox) "Mailbox Jamboree," an ode to the sadly undersung teen angst reliever of whacking hell out of mailboxes. This made me all misty and wistful (not an easy thing, believe me). Now who will write the definitive song about shooting out the neighborhood's christmas decorations, providing me with yet another madeleine (only Proust reference this issue)?



One. Women, and the kind of weighty analytical writing I'm known for.

Experiencing the scene here in the Bay Area has helped me clarify a few observations I've had about the role of women in the punk scene. First of all, I tend to go to a lot of different kinds of shows, and there are a million varieties on this theme, so I'll limit it just to two. When I go to hardcore shows, like Trial or Jihad or someone like that, the women who are the most popular, the most respected, are the ones with hooded sweat-shirts, shorts, no makeup, and short bob girl haircuts. When I go to garage shows, the women who are the most popular, the most well respected, etc, are the ones with the long Bettie Page haircuts, tight pants, red lipstick, cute shirts. At garage shows, I feel underdressed in a t-shirt and jeans. At hardcore shows, I feel overdressed in anything but that. Because I never look *punk* in any way, shape, or form (unless I'm wearing a band t-shirt), and because I am never wearing the uniform, I suspect that sometimes people look at me and wonder whose girlfriend I am. Or what I'm doing there in the first place. This is not a sob story and this does not mean that I get so uncomfortable that I don't go to shows or that I cower in the corner, but it's just something I notice about the way people interact. And I also notice that I think these things about other people in the audience who are not wearing the uniform.

More importantly, what do our attitudes about dress indicate about our attitudes towards women (and men) in general? On the personal level, the conclusions that I draw from this are that the way to overcome these stereotypes or expectations is to have a strong personality. Because if you're confident, outgoing, and vibrant, people are going to pay attention to you no matter what you're wearing. These are things which should be encouraged in all women and in all people.

In terms of punk as a whole, this means that though punks leave mainstream society (hopefully) and give up mainstream social practices and expectations, all we do is recreate these expectations on a smaller level in our own society. That sucks. We reject the uniforms and the conformity of society but we not only create but tolerate the same in our own scene. This could mean that our socialization by the dominant culture is so pervasive that we cannot get away from it, or it could make a comment about our basic needs as social creatures (to fit in, to conform, to have a peer group, etc).

What perpetuates these ideas? I don't know exactly, maybe because I view my participation in certain scenes as very limited so I don't know. It's easy to say that these ideas

are reinforced by our language, our music, and our attitudes. If women want men to pay attention to them they dress in a certain way which is particular to their scene. Why aren't the women who are liked and respected the ones who are doing zines and putting on shows and networking, instead of the girls who are cute and dress nice? (This, by the way, is not a dis on girls. This is to point out how women are treated by men and by other women in the scene). This means that these women's personal experiences perpetuate it. Their own thoughts and of course media images (in punk and in the mainstream) do as well. OK. It's more difficult to examine one's own actions for details which perpetuate these expectations, and to figure out where these attitudes come from. For instance, when you talk about women specifically you need to address the issue of competition between women in any scene. These things that I have brought up don't even begin to address how the way men act reinforces these stereotypes and expectations.

In the end I come to the same conclusion that many others have: Although punk is a rebellion from mainstream society, it's difficult or impossible to shed all vestiges of the life we used to live and the society we still participate in, even though we reject the culture and values around us. But this also makes the statement that we seek conformity in our own community even though we are comfortable being outcasts from the mainstream.

Two: Music / Business

Oh yeah. Tim doesn't talk about music in his column, but since I don't review records or have a top ten, I plan to use some space to do so (but I'm only going to talk about emo, of course). Tim and I had a big discussion about this and he wanted me to make it clear that this isn't because he likes everything in the magazine and doesn't feel the need to comment. In reality, he really only likes or enjoys about half of the music we cover (as opposed to a couple of years ago when he thought 75% of the music MRR covered was crap).

Right now, I want to talk about the review policy, because that is one of the very first questions people pose to me (besides what it's like living with Tim Yo). "Are you going to change the review policy?" No. But this isn't because I agree with it. I have to tell you first off that I don't have any say about what goes in and what doesn't. A lot of what I like and want to support gets rejected, though the columns cover a lot of what is rejected from the review section. (Though this means that those records or labels don't get to have ads).

So if I dislike the review policy, what am I doing here? What I want to explain is that it's not as easy as saying we should review more records. It is physically impossible to cover everything, and for us to carry any significant increase in reviews or in display ads. If we had an unlimited number of pages and people willing to do reviews, well, that would be a different story.

The point of me saying this is that, yes, I think the review policy sucks. And I agree that something should be done about it. The problem is, that I don't know what. There are practical and logistical problems which need to be overcome, and I haven't figured them

COLUMNS



out yet. I agree that it's lame that logistical problems create or maintain splits in "the scene" or the continued ghetto-ization of certain genres of punk (even if Tim thinks some of these styles aren't punk in the slightest).

I knew all of this before I came here, and the important point is that I think that there are other aspects of MRR that people miss out on when they turn their backs on us because of the review policy. Those, of course, are the educational and networking possibilities that exist within a magazine which has as large a circulation as Maximum.

In a way it doesn't matter what I say here because the people this addresses have pretty much given up on MRR because it doesn't cover their styles of music. The point of me writing this is for you to know where my sympathies lie and to encourage people who disagree with the review policy to not write off MRR. This is part of my attempt to change the image of MRR as a zine for punks who like garage music, as a zine which is static, unchanging, and unforgiving, because it is none of those things. Maximum is a tool for communication that you need to take advantage of. I don't just mean finding out what records to buy, I also mean the communication of ideas and the facilitation of meaningful discussion both about our scene and the issues that affect us.

Three. Upcoming issues.

The November issue, #174, will be a special issue—the theme is education. If you have ideas for special issues or articles (ones in the past have included an all Japan issue, a Queer Punk issue, Punks over 30, etc...), please let me know. If you have ideas or criticisms about anything, let me know. I've repeated this request the last two issues and I'm seriously disappointed at the number of people who have written in. We now have an MRR email address (listed in the front and in the letters section), so it should be even easier for us to get feedback. Please also remember that we need items and clippings for the News Section!

Four. PS.

I almost forgot. I had a long time adjusting to this zine and figuring out my place. Tim takes this kind of impersonal approach to the zine, where he writes about his opinions in his column but he doesn't feel inclined (and doesn't really have the time) to explain all of his actions, except when absolutely necessary. (ie. He doesn't really say things like, "We added this new section because"). And that's not my style. I like to take a personal approach to things, and I don't mean personal in that you get to hear all about my life and trials. I'm talking about a writing (or editing?) style, and I don't think there's anything wrong with the way Tim does things. We're just different people, and I am going to talk about what I think and feel about this magazine and punk because I think that personal relationships and interaction are important. So you get to hear about it. I also tend to write a lot and though I will keep it to a minimum, since this zine is now my main focus, well, you guys all get to hear what's on my mind.

So, finally, I'd like to say to all the people who ask me how I like it out here on the west coast that my homesickness is testimony

to how much more important I think that friendship is than anything else in the world. I just got back from visiting the Midwest and I felt like I had been on a three month vacation in California and was finally returning home. I also attended the More Than Music Fest, and had a great time. Congratulations to Mike Thorn and everyone else who helped make it a successful weekend. More comments on that next time.



DOCUMENT 17 - Quick, what's the worst rock n' roll record ever? Very good, "Fly Like An Eagle" by Steve Miller is correct, just wanted to make sure you're paying attention. I haven't written a column in a couple months, and I've got one hour 'til deadline so I'm going to do my best to crank one out. To make it worth your while I promise to reveal the identity of "Deep Throat", the high ranking government official who leaked information to a Washington Post reporter whose articles helped bring about the ouster of President Richard Nixon.

I didn't go to any Summer movies, so I missed lots of volcanos, dinosaurs, and serial killing Presidents. The American people have a frigging obsession with sci-fi, which will no doubt contribute to an endless stream of B movie plots with A movie budgets. Of course paying for a lifetime of bad films is still better than wasting \$10,000 per citizen on space exploration, and having absolutely nothing to show for it after 35 years except high crime and poverty right here on Earth, oh yeah, and some rocks. I sure enjoyed watching that new NASA Mars probe on TV all last week. It looked like some piece of crap from Toys'R Us. (By the way, every year on December 24th I go into Toys'R Us and ask for whatever the hottest toy of the season is, and they're always sold out. These folks could make a lot more money if they'd ever heard the phrase "inventory control". I always tell them how my niece, who has a terminal illness, will be heartbroken. I don't leave until I actually see at least 2 employees cry.) The little vehicle moves forward a couple inches, and smacks into a rock. Then it backs up, repositions itself and smacks into the rock again, but at a slightly different angle. The following day's news is that the Mars probe has stopped sending pictures after a malfunction caused by a collision with a rock. I think NASA is covering up because they don't want the public to see another 24 hours of the probe hitting the same rock. The next day the probe is sending pictures again, and sure enough the thing never seems to go more than a couple inches before hitting another rock, a different rock, but a damn similar rock. A NASA

spokesperson says the temperature on Mars is 75 degrees below zero. A couple minutes later he mentions that the technology to colonize Mars could exist as soon as 2010. That technology better include a fucking electric blanket. Would you live on a frozen planet that lacks breathable air. Shit, I get a little freaked out when my subscription to Chess Life magazine shows up a couple days late in the mail. One of the 30 or so sci-fi flicks this Summer was "Contact", starring Jody Foster, possibly the worst actress here on Earth. Footage of President Clinton was used in "Contact", and the President had his lawyer, possibly this country's most overworked individual, fire off a letter to the film's producers objecting to use of the footage. Aren't you glad Clinton has a real easy job so that he can have plenty of time to spend on crank letters. So far there has been no comment from the real President of the United States, Harrison Ford.

If you wondered why my column lapsed for a few months, it's because my life is pretty boring. I get ideas, but as the deadline approaches I generally decide they aren't good enough. Last month I got an idea to write about how overrated the Sun is. People are always crediting the Sun with making life on Earth possible. That's ridiculous—without the Sun, it would just be night all the time - big deal. As you might guess I came up with that column concept on a very hot day, and a couple days later when the weather turned cool it didn't seem like nearly as good an idea.

A more serious idea for a column that I never quite found time to write related to the media hype of Sleater-Kinney as America's official punk band. When our society's professional taste makers all agree on something you can be certain it's a load of shit, and sure enough the Sleater-Kinney album isn't very good. Of course the gullible fools who bought it won't know that it isn't good because the act of buying it shows an acceptance of the critics expertise as to what "good" is supposed to be. I swear the best records each year probably average less than 1,000 sales. The critics who decide what's best probably hear less than 1% of all rock records that come out. It's like people who proudly tell you, "America's the greatest country in the world", and then you find out the only other country they've ever been in was Mexico.

Two of the critics who were instrumental in creating the Sleater-Kinney hype were Greil Marcus and Ann Powers. Powers is sort of a fanatical lesbianologist/separatist who twists every bit of culture she can get her hands on to demonstrate the correctness of her bizarre, extreme and insane political beliefs. Marcus is an innocuous intellectual who specializes in doing rewrites of history where every event has a deep meaning that only he can explain. His book about the Sex Pistols tied their career to "Situationist" politics, an interesting theory, but a work of total fiction according to John Lydon who was certainly in position to know. The intellectual approach to rock music means that you can't simply listen to it and like it, there has to be a reason why the music is important. Well fuck that. I'll leave it to the intellectuals to jump on the Riot Grrl bandwagon 5 years too late, and the bandwagon after that, and after that, etc.

COLUMNS



The following might not be interesting, but it is true. A brand of cola that I like became unavailable in stores, so I called the manufacturer and spoke to them about the possibility of ordering some. I told 5 people that story and 3 of them told me I should write about it in Maximum! They might as well have said, "Mel, you are not a very interesting person. Nothing more interesting than that cola story is likely to ever happen to you, so you might as well write about it in your column." Now you can see why I don't crank out a column each and every issue. Now on to the Deep Throat revelation that I promised. This is no joke, let history show that Maximum was the first American publication to correctly identify Deep Throat. The reason I've been motivated to share this information with you is because lately I've noticed numerous articles in the media that made incorrect assumptions as to Deep Throat's identity. Deep Throat was FBI Director L. Patrick Gray. He was the only person in a position to have access to the information which was leaked. Also, as head of the FBI he was not supposed to be doing that kind of thing, hence his identity has remained secret all these years, or at least it did until now.

T^E N A^S E S^U I C I D E

WITH NICK FITT

A word to the wise- never believe anything you read. If the *New York Times* is irresponsible journalism by virtue of the fact that no one can get out what they have to say, then *Maximumrocknroll* is irresponsible journalism by virtue of the fact that any asshole with pen and paper can get out whatever he has to say- whether it be fact or fiction. Just a little lesson that I learned recently, and being the beneficent daddy-o that I am, I thought I would impart my newly acquired wisdom in you hip kids.

Now that we've got that bit of nastiness out of the way, I can begin this month's column! Woo-hoo! I can feel the excitement building already.

One thing that I've been interested in lately is youth struggle in the sixties. I've been reading about it, talking to friends about it, and speaking to my father's friends who lived it. I pop into Revolution Books and ask the older RCP members what they have to say about SDS, the PLP and the Weathermen. I guess I'm getting at this point in my life where I'm really trying to learn from the lessons of the past.

I've recently been voted into the Young Socialists, which is a youth organization in solidarity with the Socialist Workers Party. As far as I know, the YS has about 100 or so members in the country, and about 150 worldwide. Needless to say, the task of building the organization is cut out for me. I've been consulting former members of the Young Social-

ist Alliance (the YS's predecessor) about what they have to say about the youth struggles in the sixties.

The picture portrayed in the media of the 60's vacillates between either gearheads who are supposed to be hippies or Abbie Hoffmanesque accounts of the 60's being a time when kids who didn't know any better rebelled against a system that may be imperfect, but was the only one we had. This sentiment is sometimes echoed by people who sat on the sidelines and watched the whole thing unfold, but based on accounts of people who lived it, this opinion is rare amongst them.

Take my father's friend Larry. He walked into an SDS meeting the week after the Maoists decided to fuck SDS and split the organization into two competing Maoist factions, with most people walking away and belong to none, and whose unique qualities elude me (if any old PLPer or RCPML member can explain to me the difference, I would appreciate it very much).

Larry does not know which crybaby faction he was at, but he walked into the meeting and walked out soon after when he realized the group was trying to decide what they were going to blow up in NYC. Still, even after this mind-blowing experience, Larry still looks back fondly upon the days of the sixties.

"You can say anything you want about the 60s, but the fact is that a lot of good things came out of that time period. Minorities got civil rights. Women got some rights. We got the vote at 18."

A friend of mine, Andrea, lived through the 60s. She sees it as a time where revolutionary change (but not revolution) would have been possible. She blames the U.S. assassinations of MLK & Malcolm X and the passing of different ineffective civil rights bills for killing the movement. That, and something that you might now guess. She believes (as do I) that Stalinists, particularly Maoists, play a destructive and counterrevolutionary everywhere they go. From Russia in 1917, to Germany in 1933, to Spain in 1936 to Grenada in the 1980s. In the sixties youth movement it was the Stalinization of SDS and the Black Panthers (as well as some finking and Cointelpro infiltration on the part of the latter) that killed the most militant elements of these organizations, and thus, any effective mass movement at the time (mass movement under a vanguard party was out of the question at that time).

Mass movement anywhere, especially at the hands of youth is dead today. You can blame the Stalinists and their organs for it. What do we have today to call our own? I think that the RCP pop-front Refuse and Resist is probably the closest thing to a "movement" that we have today, if you want to call ignorant and ultraleft adventure politics a "movement" or anything even vaguely reeking of a movement.

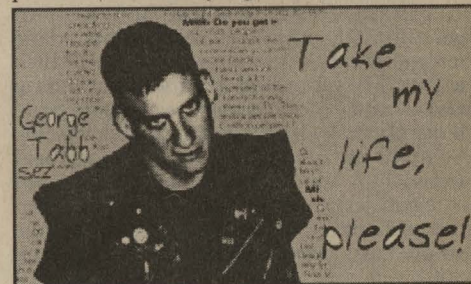
Strangely, many people who would not even think of shopping at the RCP bookstore, let alone joining their youth organ, the RCYB, flock to R&R. I forget the name of their recently re-opened punk rock section. If anyone can inform me more of that, write me. It was defunct in my RCYB days. Here's the point kids- why the hell would you join a puppet

organization of the party on the left that is the most known for thuggery? Why would you become involved in a sectarian group which can never lead any mass movement by virtue of the fact that it is completely inaccessible to most people and confuses the word "adventure" with the word "protest." Come on people, I just don't see how the Fujimari or whatever regime in Peru is "fascist" (maybe totalitarian or repressive, but not *fascist*- let's call things what they are) nor do I understand how doing the most outrageous things possible is ever going to get people to want to fight. Charging the cops just isn't an option in the political climate in which we live.

If you want to build a fight, go join a revolutionary organization that has a materialist outlook on society. Anything else is a blind alley.

ENDNOTES-

1. Nick Fitt has a rock and roll band. We're called Waste of Space. Call Ike Miller at 508-222-5361 or write at 36 Fisher Ave. Attleboro, MA 02703 to book us if you like. We're not at all punk, total power pop. Rock on.
2. My address for any purpose you can think of- 404A South Main Street, Attleboro, MA 02703.
3. If the splee people would kindly step forward I have to give them their prize.
4. Any old SDSers or SNCC people reading- please write me a letter. I'd be interested in what you have to say.
5. If anyone wants to sell me leftist newspapers I'd be into buying them.



Only my mom could have done it. Only my mom could have actually made me do something that I rarely, if ever, did. Only my mom could have made me open the *New York Times*. She said it was either that, or take some college courses. And there was no way I was gonna do that. It was summer. Fucking summer. I was not gonna sit in some classroom and listen to some putz tell me stuff I either already knew, or could care less about. So I had to open that newspaper. I mean, once in a blue moon I did open the Arts and Leisure section, just to see the full page ads for the cool movies that were around. But under no circumstances did I ever look at the cover, or any other section. So when my mom said to look in the "help wanted" section of the *Sunday Times*, I kinda had to ask for her help in finding it. She found it for me. It was one of the last sections of the paper. It said "Help Wanted" in big letters.

As I searched through the job listings, I thought maybe college that summer wouldn't be a bad idea. All the jobs I saw listed kinda sucked. There were jobs in offices filing stuff. There were jobs in offices answering phones. There were jobs in offices making copies of

COLUMNS



stuff. There were jobs in offices filing stuff, answering phones, and making copies of stuff. There were jobs dressing up like a clown. There were jobs handing out fliers on the street. There were jobs dressing up like a clown and handing out fliers on the street. There were jobs working fast food. There were jobs delivering fast food. And all of them paid shit. Minimum wage. So, really, the best I could hope for was the job with the least responsibility. Then I found it. Day camp counselor. It looked easy, I would get to be outside all day, and taking care of kids would take little to no effort. What was the big deal? Ya teach them to glue pasta to paper plates, let them ride a horse or something, then send them home. It was a hell of a lot better than having to file, answer phones, and make copies. That took brain effort. This? Pasta, Elmer's glue, and paper plates. So I took the job. Of course the pay equaled out to about one tenth of the minimum wage. Punk Rock.

The name of the camp was Arrowhead. Arrowhead Day Camp. It was in Scarsdale, New York. I had heard of the place before, but had never really been there. Scarsdale, that is. I knew it was famous because of some diet where you get injected with something then lose weight. But I heard you also die. Some diet. Didn't make much sense to me. But, well, it was New York State. Couldn't expect much. Anyway, I was told to be outside of my parents apartment at 5:45 a.m. on the first Monday of camp, and a school bus would pick me up and take me out there.

So at 5:45 a.m., on one of the first mornings in July, I sat outside my parents apartment on West Fourth street, and waited for the bus. My mom told me the night before that I should go to sleep early so I would have plenty of energy for my first day of camp. She also made me a bag lunch. It had a roast beef sandwich, a few oreo cookies, a Coke, and some beef jerky. I felt like I was back in grade school. What with waiting for the bus and all. I just hoped I wouldn't have an accident.

The bus arrived at around six. It was a school bus. One of those small ones. And it was driven by this girl named Kim. I could tell off the bat that she was nuts. As she slid that metal thing to the side to open the bus door she said "Good Morning". And she was smiling. It was fucking six in the morning. No one is supposed to be happy at this ungodly hour. But she was. And wide awake. And then she said, "what's the matter, sleepy head? Rise and shine! Today is the first day of camp!". I just grunted at her and got on the bus. This was gonna be a wonderful summer.

Seated in the back of the bus with like three small kids was a guy who looked like he needed to shave very badly. His black hair was combed into bangs and hung over his eyes. Just like Johnny Ramone. And he was wearing a "Clash" t-shirt. I looked at him, and then at his shirt. He looked at me, and my "Adam and The Ants" old school t-shirt. "Clash are cool" I said to him. "Adam and The Ants are faggots" he said back to me. I liked this guy. Turns out his name was Seth, and his mom forced him to get a job too. We were both about the same age, Jewish, and hungover. See, the night before the first day of camp, I didn't take my mom's advice.

Instead I went to Max's Kansas City, a punk rock club on Seventeenth Street, drank lots of beer, did some drugs, and wound up getting home in time to take a shower and be outside by a quarter to six. Actually, looking back on it, I was probably still drunk that first day on the bus. Seth probably was too. He said he'd been at CBGB the night before, and had drank a lot as well. So we bonded. We were both punk rock men who were gonna take care of kids. And when Kim told us to "smile and be happy", we both realized we hated her too.

After picking up the rest of the kids who lived in lower Manhattan, we made our way towards Scarsdale. See, our bus got the kids from downtown, and there was a bus who did the uptown run, and another bus who did Queens and Brooklyn. Most of our kids were okay. Most. We had some kids who it turns out were on some sort of low-income program, and got to go to camp for free. They were the most fun, as it turns out. We also had this kid named M'Bike. Pronounced "em-beak-ee". M'Bike Featherstone. I knew his name because I had to check it off the list as we picked him up. He was about seven years old, wore one of those little three or four color African caps. But his father was a trip. He wore like the whole tribal chief outfit and stuff. He stood outside with his son as we picked him up. He was very nice, and talked with such a thick accent I couldn't understand a god damn word he was saying. As soon as we left the father, I asked M'Bike why he had such a funny name, and why his father wore a cape. He answered me, but I couldn't understand a god damn word the kid said either. But I liked him. He had an honest smile.

When we arrived at camp, and got the kids off the bus, we were told to report to this woman, Mrs. Deal, who would tell us what group of kids we would be taking care of. Mrs. Deal was this extremely overweight woman, and she kinda had a bad attitude. She looked at Seth and I, and asked us what our t-shirts meant. I explained that they were bands. She asked if they were "rock and roll bands". I told her yes. She told me that "rock and roll" was not a good influence on us, or the children at the camp. I told her "whatever". She just kind of looked at me.

Anyway, as it turns out, Seth and I were each given our own separate group of little boys to take care of. Seth's kids were ages four and five. Mine were five and six. Mrs. Deal gave us the youngest kids, she said, because they didn't require that much attention, were too young to read our shirts, and would probably grow up and forget us in time. Nice woman. But I didn't care. I liked the little ones. Mine better than Seth's. See, Seth's were so little, that all they did was sit on the ground and pick grass. That and wet their pants. Then cry. They were like little zombies. It was kinda cute, I suppose.

But my kids. Well, they were a different story. They were at that age when they asked all sorts of questions about everything. So they never shut up. I answered lots of their questions honestly, at first, but found it was more fun to give them fake answers. Like what the stuff was in Oreo Cookies. Or why girls had those "bumps" on their chests. Or the big one. How babies were made. Geez, I

hope these kids grew up okay.

They also liked to explore, and got into everything. At first I found this annoying, but later found out ways to exploit it. For my own fun and profit.

The first thing each group in camp was supposed to do was to name themselves. Some of the girl groups came up with names like "The Ponies", "The Roses", and "The Barbies". I liked The Barbies. They were the thirteen and fourteen year old girls. And they were led by this dyke named Sue, and a C.I.T. (counselor in training) named Heather. Heather was fourteen going on twenty-three. She had large "bumps", always wore a tube or halter top, had a feather earring, and really tight blue-jean shorts. Heather with the feather was hot. The boys came up with names like "The Tigers", "The Rangers", and shit like that. Mostly sports or animal names. Seth's kids called themselves the "Pussy Cats". They came up with that name themselves because they liked cats. Of course we called them the "Pussies" for short. And my kids? Well, it was one of those years when one of the Star Wars movies came out. And they were all into being Jedi Knights and shit. So, I told them if they obeyed me, and did what they were told this summer, they could be called the "Jedi Knights", and would be crowned as such at the end of the summer. Of course they all "oohed" and "awwed", and each jumped up and down with excitement. I could imagine them going home to their parents and saying, "Mom, I'm gonna be a Jedi!", and their mom nodding their head and putting them in the bath tub.

So the Jedi Knights it was. And my job was to take them around to all the different activities. Now to say that Arrowhead Day camp was cheap is an understatement. When you think of camp, you think of lots of woods, tennis courts, a lake, a pool, Jason, shit like that. When you think of Arrowhead, think of a large parking lot, a field behind a school, and one slightly used tennis court. That was it. I mean, we did take the kids horse back riding. But we had to drive them to a farm some four miles away. And that was once a week. And swimming? Well, there was the Scarsdale Community Pool. And, well, that is where they swam. It was a total rip-off, but the kids didn't seem to mind. So what the fuck. Anyway, most of the activities took place in the large field.

Everyday, the first activity for my group was Arts and Crafts. Seth made the same arrangements, and we put our groups together in one class. This worked out very well, because while the kids were gluing pasta to paper plates, Seth and I would take our morning naps. We would go lay underneath some trees in the shade and try to sleep through what became our daily hangovers. Of course, we couldn't sleep all that well, because every time a kid would finish some project, they'd wake us up and say, "George, George, look what I made." I'd look at the spiral pasta glued to the gold spray-painted paper plate and nod my head and say, "that is good, now George has to go back to sleep or he'll turn into Darth Vader". The kids would look at me with this wounded look, then walk away. Fuck 'em. Little brats.

So this went on for a while, I mean, me

COLUMNS

being mean to them when I was tired. Then I got an idea. I explained to them that I was "Obi Won Knobi" and Seth was "Yoda", and that we were both old Jedi Knights who needed to sleep so the Force could build up in us, and we could use it for the right purposes. The kids totally bought into that idea, and Seth and I got up to three and four naps a day. Punk Rock.

Around the second week of camp, Mrs. Deal saw that the Jedi Knights and The Pussies got along very well together, so she decided that we would share most of our classes. This was great since Seth and I became really good friends. And it was great for the camp since they could save money on classes and stuff. So the kids took all sorts of classes together.

There was tennis. And the tennis instructor, Jennifer. She was sixteen, and had great breasts. Big, and round and wow. I mean, I was a bit older than her, and to tell the truth, any breasts at that time in my life were great. But I really remember hers. She always wore tight white tennis shirts, and those little white skirts. And those white socks and white sneakers. Geez. And she liked me. A lot. She thought I was cool because I was in a punk rock band, and kept asking me to ask her out on a date. Of course I didn't, because I was stupid and thought she was too young. I was a dope. I should have taken her out. She kept telling me she wanted to "do it" with me. I should have. Even though her father was some big judge in Westchester County. Man. She looked great. And at the pool? Punk Rock!

And then there was Music. They had this lame guy named Brad teaching it. He had an acoustic guitar and taught them "Row Row Row Your Boat" and stuff. Like the kids liked those songs. So one day I asked Brad if I could borrow his guitar for one day and teach them songs. He said not only could I borrow it for one day, but everyday, and that I could teach them whatever I wanted to. Then he could go hit on Jennifer. So I taught the kids better songs. Like the Ramones' "Blitzkrieg Bop", with lyrics like "Hey ho, let's go, shoot them in the back now", and the Dead Boys' "Sonic Reducer" with words like "I don't need anyone, don't need no mom and dad". And the kids loved them. I'd strum the guitar, and the Jedi Knights would be singing along, and the Pussies, well, they'd be picking the grass. It was great. And all that time, Brad would be up near the tennis courts trying to make a move on Jennifer. Brad was from Scarsdale too. He had once told Seth and I that he was going to go to law school at Yale, and become a corporate lawyer. We thought that was neat. Even though we didn't know what a corporate lawyer was, and why someone would go somewhere where they made locks and stuff. Anyway, Jennifer would always ignore Brad, and kinda make eyes at me. I know it pissed him off. Wimp.

And of course there was Horseback riding. Well, they weren't really horses, they were more like ponies, actually. And they were at this farm, and I had to drive the school bus there. That was a fun part of my week. Driving the school bus. Cause I was always hung over, could hardly ever see the road, and had twenty kids in there with me. And

they all used to scream, "Faster George, Faster!". So I'd go faster. Those little busses can move. And when we'd get there, I'd get to take a nap, while these girls would lead around the kids in a circle. Then we'd get back on the bus, and the kids would have pony dung fights. Stuff they picked up from outside. It was kinda funny. And I didn't have to clean it up.

But the best part of every day was the pool. The Scarsdale Community Pool. We'd take the kids there on the bus, and then take them swimming. The life guard, Beth, who worked at the pool was, well, a lot like Jennifer. Cute, well rounded, and after me and Seth. After we used to get the kids changed, we would take them out to the pool for their swimming lesson, then me and Seth would make eyes at Beth the whole time. Either her, or the other cute girls around the pool. See, there were lots of them. Seems that there were a lot of girls in Scarsdale who didn't have anything better to do than to get a tan. And, who, somehow, where not rich enough to own their own pools. Poor kids. So they had to come to this one, with the noisy kids from the inner city. But it was great for me and Seth. We would always have to jump in the water just to cool down. I remember once I was watching Beth swim around, doing the backstroke, with her breasts floating high above the water. She looked great in the warm afternoon heat, with the sun reflecting off her glossy and full lips. Then this kid, Donald, one of mine, comes up to me and asks me what that thing poking up in my bathing suit was. I fumbled for words for a few seconds, then figured I'd tell him the truth, and told him it was my penis. He started yelling "look at George's penis, look at George's penis!" and everyone at the pool started laughing. Little kids. I was beginning to think they would look good at the bottom of the pool.

Now I gotta tell ya, I had two favorite kids at Arrowhead. Scottie and Tysheem. And, well, maybe M'Bike. But he wasn't in my group, just on my bus. I remember one morning, after Seth and I had been out drinking all night, and been seeing bands like "Super Dude Party" and "The Rattlers" at Max's Kansas City, we got a box of whippets, nitrous oxide, and sat inhaling them until Kim arrived at my parents stoop with the bus. She said "good morning" with her chipper voice, and me and Seth told her to shut the fuck up. She called us "grumpy heads". Anyway, on the way to camp, I made Kim pull over so I could get out of the bus on the side of the Henry Hudson so I could puke. Seth decided that that wasn't such a bad idea, and did the same. So, we were both outside puking, and somehow M'Bike gets off the bus and walks up to us and asks if we were okay. We told him yes, and to get back on the bus. He did. After we finished getting rid of all the beer, 714, and Sweet and Sour Pork in our systems, we got back on the bus. I sat down next to M'Bike and noticed he had been crying. I asked him what was wrong and he said in his thick accent that he thought I was sick and he was worried about me. I told him I was fine, and was genuinely touched that he cared about me. We sat together on the bus everyday after that.

But Scottie and Tysheem. Well, they

were in my group, and as it turns out, were both part of the low income camp program. And were great kids. And fun. And of course, major trouble makers. I respected that. Scottie was this little bouncy black kid who was all of about six. He always used to tell me that "Mommy won't let me eat sugar, she says it makes me hyper." Then he'd open up his lunch bag and pull out a Devil Dog or Ring Ding. And Tysheem. He looked just like a little Mohammed Ali. And even talked like him. He'd say to me, "I'm gonna knock you out, sucka!". Then he'd punch me. Of course, I would have hit him back, but he was only five. I figured I'd wait another year. Anyway, these two kids loved me, and would climb all over me all the time. And it was a nice feeling.

Every day around three o'clock it was snack time at camp. Each kid was given either one popcicle or one Devil Dog. The kids would always complain that they wanted more. And I was with them. It was a rip off. So when Scottie approached me one day with a box of popcicles, a light bulb went off in my head. I asked Scottie where he got them, and he told me he took them from the freezer during lunch. I told him to show me where the freezer was, and he led me to the school, and to the kitchen and to the freezer, which was full of popcicles. I told Scottie that if he wanted to be a higher ranking Jedi Knight, he would have to go on some secret missions. He said he loved secret missions, but what did higher ranking mean. I told him nevermind.

So, everyday, after we would get our first popcicles or Devil Dogs, I would send Scottie on his secret mission. For the Jedi Knights. And the Pussies. The school was surrounded by a large metal fence with an open gate in by the front door. But that was too obvious, and he'd get caught. So we let Scottie climb the fence. All ten feet of it. And he did. Then he'd sneak to the kitchen and steal a box of popcicles for us. I told him that if he was ever caught, that he should say that he was sick and looking for the nurse. On two occasions he used that excuse, and I was yelled at for not taking him there myself. But all the other times Scottie got away with it, and we had extra snacks for the kids, and were loved for it. I remember once, it was really hot, and I wanted the kids to have three popcicles, so I staged a fake fight between Tysheem and Donald in the Cafeteria. While Seth and I pretended to break it up, Scottie snuck into the Kitchen and stole like three boxes of popcicles. Donald ended up getting a real black eye, and of course I got yelled at. But we got lots of popcicles.

Of course all of this didn't go unnoticed. At least by the other counselors and campers. Brad, the music guy, told me that if I kept it up, he'd tell Mrs. Deal what Seth and I had been doing. I told him that if he did, I'd tell Jennifer about his crooked cock. See, I'd seen it at the pool locker room. Brad had one of those dicks that took a sharp left. It was weird looking. Like a deformed carrot or something. So he shut up. And some of the other kids at the camp asked why my kids had more snacks than them. I told them that we were Jedi Knights, and needed the extra sugar for our tough training. That answer seemed to work. For a while.

But finally everyone except Mrs. Deal

COLUMNS



seemed to catch on, so we came up with a solution. We just had Scottie steal enough for the whole camp. I remember once hearing Mrs. Deal yelling at the food delivery guys, saying that they were shorting her on popcicles. They told her they weren't and she called them liars. Anyway, Scottie became sort of an underground hero that summer at Arrowhead Day Camp.

One day one of the kids did something really bad. I mean really bad. I think it was this kid Brian. Red hair, pale white, and freckles, and slightly overweight. What he did was wake me up during my first nap of the day. During Arts and Crafts. Now, this was the second month of camp, and the kid should have learned by now. But still, he woke me up. I didn't care that he made a mistake in his pants. My sleep time was my sleep time. He was supposed to go to Jennifer, the tennis girl, who promised to cover for me in exchange for a French kiss that I promised her at the end of the summer. Yet he woke me up. When I asked him why, he said he didn't want to tell a girl his problem. So I had to punish him.

One thing little kids need, and I mean it, is discipline. Order. Rules. And seeing that these kids were supposed to be Jedi Knights in training, and that if they were good, I would give them awards at the end of the summer, I had to rule them with an iron fist. Show these five and six year olds who was the boss. So I figured I'd start with Brian.

At the pool that day, I enforced my first of what was to be many punishments upon my Jedi Knights. I rounded up all the kids in the locker room, and took them to the showers. I explained to them that Brian was bad, and woke me up from my nap. They all just looked at me. I told them, that as punishment, and for being a bad Jedi Knight, Brian must be tortured. I turned on the shower and let the water get really cold. Then Seth and I held Brian under the water until he screamed. We then let him go. He ran away screaming, and Seth chased after him and gave him a towel. I then looked at all the little faces looking at me. I said, "Do you understand that this is what will happen if you are bad?" They all nodded their head yes. Then Scottie asked if he too gets a cold shower. Then Donald asked. Then Tysheem. And the next thing you know all the kids are raising their hands and want to get tortured. Even Brian wanted more. So Seth and I turned on all the showers and all the kids went under them and started screaming, and had a great old time. Kids.

So, the only way to punish these kids, I learned, was to not give them snacks. I tried once, but the kid started to cry, so, well, let's just say I never really got to punish any of them. But torture and chores? Hell, they loved it. Cold showers. Cleaning mine and Seth's sneakers. Stealing Kim's lunch. Putting pebbles in Brad's guitar. They loved it. I also taught them to march. During music class. I'd have them sing "Hey ho, let's go!" as they would march double file behind me. I taught them to goose step. Make it look good. I made them salute me with their arms extended forward. To obey Obi Wan Knobi. And they did. They were the best behaved kids in the camp. When I wanted them to be.

One day at the pool, while Seth and I were working on our tans, we got a good look at Heather with the feather untying her top and laying on her towel on her stomach. I called Scottie and Tysheem over to me and asked if they wanted to go on an extra Jedi mission. Of course they did. I told them to go fill up a cup with water, sneak up to Heather with the feather, and spill it on her back. So Scottie and Tysheem do it, and Heather with the feather jumps up and we get a great view of her knockers. They were really big and firm for a fourteen year old. When she saw us looking at her, she just kinda smiled and I swear she winked. Seth says it was the sun.

The sport of boob watching became an obsession with Seth and I for the rest of the summer. We trained Scottie, Tysheem, and even Brian to go and untie the tops of the girls bikinis. And if they could, to run away with those tops. Seth and I were disciplined a lot by Mrs. Deal, and told if we kept up with this behavior, we wouldn't get our bonuses. See, we were being paid one hundred dollars for the whole summer. And if we made it through with like no problems, then we'd get our bonus, the second hundred. We really wanted the money so we could buy more beer and Quaaludes, so we kinda calmed down a bit. But every once in while we'd get Scottie to steal a bikini top. There was no better sight then to see Scottie running around the pool in his little bathing suit, screaming, and holding a bikini top while some topless girl chased him around. Awww, summer.

But of course, like all good things, the days of popcicles and breasts and getting up at five thirty in the morning had to end. The last day of camp was the day all the campers got awards and stuff. The night before I went to some gift store on Greenwich and Tenth Street, and got a bunch of silver stars that looked like Jedi Knight badges. So what if they said "Texas Ranger" on them. The kids really couldn't read. Anyway, all the other campers got awards for like "best swimmer" and "best in tennis" and shit like that. But my kids, nothing. But that was okay. I held my own ceremony out in the woods. I had them all line up and pinned the star to each of them. I explained that they all passed the Jedi Knight training camp, and were now all full blown Jedis, and may the force be with them and shit. They were all so happy that some of them started crying. I think I might have as well. Seth told me I was a wimp.

The last day of camp was also the day all the parents came and met the counselors. I remember we had to march the kids across the field for the lame award ceremony. So I had my kids march in double file, arms raised in the air, singing "Hey ho, let's go, shoot them in the back now!". All the parents looked shocked. But some of them clapped. I think Mrs. Deal turned purple.

As all the kids were getting in their parents cars to go home, a lot of them started to cry. They told me they would miss me and could I come live with them. Their parents told me that although they thought I was very strange, that their children loved me. They also gave me huge tips. It turns out Seth and I made more tips than anyone at Arrowhead. Ever. I hugged the kids good-bye, and at times, tried to hold back my own tears.

Although it was just a shitty summer job, somehow I really did become attached to these kids. I wondered how their lives would turn out, and if I would ever see any of them again.

Jennifer, the tennis girl, saw me sort of crying, and walked up to me. She asked what was wrong, and I told her I would miss the little fucks. She told me she wanted to collect on that kiss now, and stuck her tongue down my throat. She also put my hand on her breast. Some of the little kids saw me kissing Jennifer and started clapping. Others joined in. I smiled. So did Jennifer.

Finally almost all the kids had left the camp and it was just the counselors hanging out counting their money, and talking about future plans. Brad said that he would start law school, and maybe next year he'd have a yacht to take Jennifer out on. Jennifer said she might go out with him, and that next year she would be seventeen, so she might go out with me. Seth said that he planned to do lots of drugs, and I said I was with him. Heather with the feather, the C.I.T., said she planned to go on birth control. And Kim said she missed her church back at college.

Then I noticed something. Scottie. He was standing all alone at the other end of the parking lot. I told the other counselors I'd be right back to brag about being punk rock and my sex life, but I had to do something. So I walked over to Scottie. He was standing near a bench. I asked him where his parents were and he said he didn't know. I asked him if they knew they were supposed to come and pick him up today, and he told me he told them. So I sat down on the bench and told Scottie to sit next to me.

Scottie sat next to me, and then asked if he could lean on me. I extended out my arm, and Scottie laid on my shoulder. I told Scottie that I thought he was the best Jedi Knight of the summer, and very special. I then reached in my rear pocket and took out the extra tin star I had, and pinned it on Scottie. I told him he earned the status of double Jedi Knight. He hugged me harder. Then a big green car pulled into the lot and honked its horn. Scottie saw the car and yelled, "Mom!" and ran to the car. A woman got out and Scottie jumped into her arms. She kissed him on the cheek and Scottie hugged her and smiled. The woman looked over at me with her little boy in her arms and then said, "Are you George?" I told her I was. She said, "thank you."

Endnotes:

1. My e mail is still furygeo@aol.com, and snail mail at George Tabb/ P.O. Box 2044/ Canal Street Station/ New York, NY 10013-2044. I'm a bit late on the snail mail, but what else is new.
2. The new Furious George Record is out! Yay! And the LP version has temporary tattoos! Recess fuckin' rules! Contact them to get all our stuff (t-shirts, buttons, dates, etc). We are touring with F.Y.P. this month (August) on the West Coast... please come see us and be our friends. Plus, Evan my bass player and Michael my drummer get lonely. Awwwww! Doh!
3. Got some great records this month, as usual. Let's see, there's the ones from Latex Generation, The Spills, The Drug Czars, The

COLUMNS



Connie Dungs, The Sonic Dolls, The Sea Monkeys, and of course, the amazing new Dick Army record. They are the Dick Army from New York. There record is acutally great... which is a dissapointment since they were supposed to suck. I hate it when a band becomes good. Damn sell outs. Great record. 4. I saw the Groovie Ghoulies out in Tempe Arizona. Why I was there, I'll never know, but they fucking rocked. Dan Panic, ex-Screeching Weasel/Riverdales rocked with them, and it was a blast. Other great bands I've seen recently include STOP, The Severed, The Injections, Egghead, The Criminals, Khrissy, Ricanstruction, Dick Army (unfortunately), Blanks 77, the band they played with that had big devil locks and big muscles, and sang songs about graveyards and the devil, but who are on a major so I won't mention them, Candy Snatchers, The Stitches, and much, much more. They all go! 5. During our Furious George summer tour, and then our fall tour, which should shortly follow, I plan on visiting Maximumrocknroll as much as possible when I'm out in the bay area. I hear they have a hot tub. And butlers, maids, and a revolving bed with mirrors on the ceiling and a television that only gets adult channels. Yay. Punk Fuckin' Rock, Tim and Jen!!!!



The lovely Carl Elvers, former MRR shitworker, has informed me that these columns can get a bit dry. Well, I'll see what I can do to liven things up, but until then, Carl, this is extra dry just for you.

PIEBALD was supposed to play a show in East Oakland a few weeks ago, unfortunately I was the only person to show up, so they chose to move on to their next show location which was in Seattle. This situation has only happened to me once before, several years back when ASPIRIN FEAST came to New Orleans. At that show I bought the classic "How Do You Call The Cops On The Cops" EP which is still a favorite of mine. At the would-be PIEBALD show I purchased their new LP. (The coincidences just boggle the mind!) While not quite in the same league as the ASPIRIN FEAST EP, it holds its own quite well. Just as on their previous EPs, this LP has the same really off-key vocals that I can quickly compare to SUNSPRING. I am a really big fan of this kind of, though the lyrics here don't really do it for me, mainly cause they are way too personal, only to be understood by the writer. The music can get pretty spirited at times, but for the most part its pretty mellow, without being wimpy. (Hydra Head, PO Box 990248, Boston MA 02199)

Attimes the BUTTERCUP EP "In Hand And Underfoot" reminds me of the PIEBALD LP, but only in the lyrical department. Here, its either poetry that is really confusing or has such a thinly veiled meaning that it gets kind of annoying. Soundwise, there is the blazing, jumbled up noise and solid drummed direction of ASSFAC-TOR 4. (\$3ppd: Chumpire, PO Box 680, Conneaut Lake, PA 16316-0680)

The "Days Of..." LP came in for the normal reviews this month and it definitely deserves mention here. The scoop I have received is that this band existed from only '86-'87, were from North Carolina, and actually refused to play a show with CORROSION OF CONFORMITY when they were still good! Don't hold it against them because this record of studio and live stuff is an awesome blend of RITES OF SPRING, the HATED, and 7 SECONDS when "New Wind" came out. (\$7 ppd: A-Team Records, PO Box 1745, Greensboro, NC 27402)

A far as comps go, the "Hand Made Words" LP is squarely above average. There's a great ANASARCA song from their demo, and two solid songs from PLUNGER (check out their various split EPs) and HARRIET THE SPY. Fans of FISTICUFFS BLUFF will enjoy the BUBBLEJUG song, a very underrated, and quite broken up band from DC with a split LP. Other bands include GRAIN, EMBASSY, SLOW-SIDEDOWN, and STRICTLY BALLROOM. (Toyland, PO Box 1363, Sacramento, CA 95812)

A few of the bands that were reviewed in past columns have been popping up here and there. TOMORROWS GONE, who were on the excellent "In Words Of One Syllable" comp LP have a track on the "Making Human Junk" LP. (Hybrid, PO Box 1222, Spokane, WA 99210) Totally heartfelt lyrics over quick paced hardcore somewhat similar to the SINKER EP or the first STILL LIFE EP. They've got a bunch of stuff coming out soon. (137 Tamarack #12, Henderson, NV 89015)

ENVY, the only Japanese emo band I've heard so far, is back after their awesome split with SIXPENCE. On their new split with ENDEAVOR, their FINGERPRINT influenced screaming over huge, frantic music has gotten a bit crunchier and this has only added to how incredible they sound. I'm hoping for an LP next. (H:G Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, JAPAN)

Also returning is JUDAS ISCARIOT, whose EP on Mountain was, and continues to be, a breath of fresh air. This time they are on the "Save You" anti-suicide comp EP with CR, DEVOID OF FAITH, and SO I HAD TO SHOOT HIM. This song doesn't have any of the free jazz craziness from their EP, but it still is the best mix up of CITIZENS ARREST and early NATION OF ULYSSES you are likely to hear. (Mountain, PO Box 220320, Greenpoint Post Office, Brooklyn, NY 11222-9997)

You may notice the reviews were a bit sparse this month. This was due to a lack of material. So all you bands and label folks, stop hemming your pants and send your

records in! Endnotes.

1. When in Las Vegas I recommend the roller coaster at the New York, New York casino. The Excalibur casino's nickel slots, booze, and buffet get my thumbs up as well. Avoid the MGM Grand at all costs.

2. Do you have the Powell Public Domain video or other noteworthy old skate videos? Get in touch at 1950 McAllister #1, SF, CA 94115.



Hey summertime means straight edge gossip right. Silly looking, 4 foot 2" singer of Earth Crisis is 100% vegan warrior. Yet, the new Mrs. Earth Crisis ordered Swedish meatballs, cheese puffs and pigs in blankets (PuffNPuppy being the kosher version) as well as a Prime Rib main course at the wedding. Hey, fuck the firestorm, "I got in-laws to deal with."

John Cougar Concentration Camp signs to BYO Records as guitarist Chris plays second axe for the newly Epitaphed Queers. Joe King and crew just finished a new video to support the record. The MTV bound creation has a Fantastic Four theme where the band changes into the comic book heroes on stage. It took 9 hours to get Joe's Thing makeup off and B-Face was somewhat burned by the special effects that made him flame-on.

A new foundation called FSU was formed by Jello Biafra among others, to write off some of their vast fortunes by donating to yuppie causes. The Offspring played a benefit to support it doing all Dead Kennedys songs with Jello singing. Eek!

Others involved with Lookout Records are buying out Larry Livermore. Yeah, yeah, just tell me the numbers! Half a mil over the next four years is his price, this doesn't account for the million or so he's made off Lookout already. How many young boys can ya buy with 1.5 mil? I guess new goals always arise.

Hellcat Records! Yeah another Epitaph front with a different name. This one's run by Tim from Rancid. They'll be putting out every band that ever beat you up in a few months for sure.

Chumbawamba, former political-peace-punk band sign to EMI. Their reason being that "There is no Longer any difference between Indie and Major Labels." Yeah, Rick Rubin works out of his basement and eats nothing but grilled cheese. Sounds good to me. There's no difference between MRR and Rolling Stone ya know. They both think the last Jawbreaker record sucked.

TC, you know TC, the guy that gets all

COLUMNS



drunk and gets up on stage at ska shows in NYC... Well he got into a fight about his favorite strip club Goldfingers in Long Island City and got into a heated argument with Noah of Moon Records about it. TC got a little overheated and chucked a rock, well it was either a rock or a low-fat Twinkie at the man's face. After storming out and going back to his job at Radical Records he found all his stuff on the steps and the locks changed. Then an angry TC decided to go record shopping with a garden rake smashing up a local record store. Yeah, that's city heat for ya.

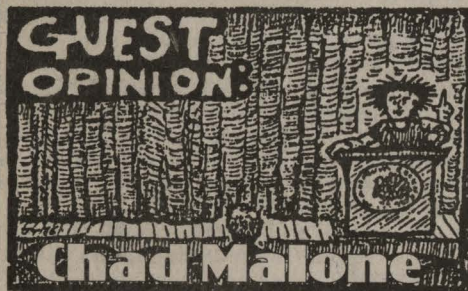
Punk Rock Gods Dick Army have signed to major label.

Booking agent Stormy Shepherd is a devout Mormon, not being too surprising being from Salt Lake City and making deals for bands like Rancid and Sick Of It All. She also went out with a famous Mormon Tabernacle Choirboy, either that or a football player, I forget which.

Aaron Muentz of The Probe zine, the one with all the naked punk chicks, is selling his zine to Greg of Rip Off Records. Greg's main squeeze happens to be Suzanne Bartchy, ex Maximumrocknroller and ex-naked cover girl for the probe. She's also the girl that Dan O'Mahoney whacks it to every night.

Renee of the Blanks 77 is pregnant with Evan Cohen of Furious George's baby.

More people wrote me claiming that I was Timmy Yo. Well, they'll get theirs. Have a good summer. Heart Anne annerkey@msn.com

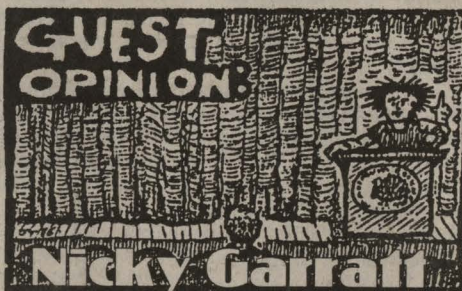


Serfin' Dead

The alarm sounds and the grumbles begin... Each morning, 6am, off to another exciting day at the warehouse. Driving right passed another beautiful sunrise that I am too busy, contemplating the daily horrors of work, to notice. I repeat this daily as does most of the working world. In one form or another one third of our day is dissolved into our occupation, one third is allotted to preparation and decompression from work and one third sleep. I try to incorporate some time in for the occasional meal but for the most part that is it. Anyhow, this brings me to my current dilemma. Why is it that, for a vast majority of us, say we meet someone in a bar, store, whatever... one of the first questions we ask or get asked is, so, what do you do? In other words, where do you work? Whom do you serve? So, does our place of occupation define our person? If this is so, then what of those who are jobless, homeless, or temporarily unemployed? Do our wages determine our worth? If so, in whose eyes? But then, if this is not true, then why

does it seem that the lowest paid employees of any given company are always the worst treated? (I certainly hope no examples are necessary.) Have we allowed ourselves to be so concerned with the accumulation of wealth that we have turned the notion of life itself into one big marketing scam? (Selling ourselves to get the job, and selling our labor to perform it?) While those who refuse to submit to serfdom are looked upon and treated with contempt. Slapped with fees and regulations that are made to keep people in their place. (Under the corporate monopoly boot.) And for those who do submit (such as myself) we get the joy of living paycheck to paycheck, with just enough to get by, but not enough to really live.

So now, do I throw caution to the wind, quit my job and try to experience life the way I would like to (by traveling everywhere, seeing everything, and utilizing skills that make me happy)? And at the same time, being stuck without the finances that I am forced to require? -or- Do I continue to subject myself to the job market and keep myself in a world where I have the financial means to enjoy life but, I have sold my time and energy to acquire them? Anyway, I guess the answer for now is simple, because, my lunch break was over 10 minutes ago and my boss is looking for me..... whistle while you work..... please address any comments to Sensual Underground Ministries, PO Box 8545, Tulsa, OK 74101-8545.



Something I've found disconcerting, in recent years, is the rampant failure, by the consortium of "New Age" and other "alternative" organizations, to support their claims. This phenomenon appears to be accelerating of late with the advent of psychic hot lines, new religious cults and other fringe groups. Publications by "mystic" and "psychic" writers are frequently best sellers while the coterie of-skeptics produce few commercial triumphs. Moreover, many of the rare eminent voices of reason, such as Carl Sagan and Isaac Asimov, are no longer with us, while the next cortege, including Richard Dawkins and Martin Gardner, have an ever expanding crop of drivel to contend with. TV shows such as the X Files and Strange Universe prevail, and an increasing number of otherwise rational people succumb to the allure of Pseudoscience as the institution of logic collapses.

A frighteningly large percent of the population believe in "psychics" while a frighteningly small percent don't understand the implications relativity and quantum mechanics hold for the practical world, and most have no notion as to their nature. Case in point: I had a San Francisco "Psychic" tell

me that "Quantum mechanics" gives credence to metaphysics. I responded with photocopied scholarly articles from respected science magazines, and countered that he must be basing his argument on fringe pseudoscience books. It turned out that's exactly what he was doing. We debated a little further, for maybe half an hour, before I came to realize he had never actually read the "Quantum Electrodynamics" theory. This bears out the skeptic adage "A mystic is someone who wants to understand the workings of the universe, but is too lazy to study physics".

The breakdown in a skeptical system of checks and balances, long revered by the scientific community, has filtered into all parts of society. Exponential increases of information erupting from the internet appears to have pacified people's ability to rationally evaluate the comparative merits of conflicting data. Instead, feel-good nuggets tailored for their belief systems are being embraced and the rest discarded regardless of the source. One unfortunate outcome of this phenomenon seems to be the dumbing down of legitimate movements such as women's rights, and activists for gay, minority, animal rights, and environmentalist communities. Why do so many women today feel that equality and respect is somehow tied to dancing around in the woods burning sage, worshipping pagan goddesses and psychically "healing" each other? Is belief in implausible "New age" themes now a prerequisite of a vegetarian diet? Taking a radical position on one issue doesn't compel conformity with like minded individuals on others. Consensus born axioms bear precious little semblance to existential truths!

Even the historically skeptical punk community has been infiltrated to some degree by the flake virus. The latest incarnation of this is the believe in UFO coverup conspiracies with a small but growing number of fanzines devoting space to the subject. The presumption is that a government repeatedly deceiving the public in the past, must invariably do so in perpetuity, no matter where the facts lead. Examination of punks' initial skeptical legacy shows not only a rejection of hippie ideals, frequently including elements of eastern religion combined with astral travel type mumbo jumbo, but also a healthy mistrust of dogma from the establishment. Common themes in 1976-77 punk lyrics were disillusionment with conventional employment: "Do you want to make tea at the BBC?" - The Clash ("Career Opportunities"), and authority: "I'm tired of fucking phonies, that's right I'm tired of you. Oh no, no, no, no, no, Mr Suit" - Wire ("Mr Suit"). The anarchy in the early punk movement was often less of a call for an absence of political authority and more of an assault on society's propaganda. "When I put on my make-up, the pretty little mask's not me. That's the way a girl should be in a consumer society" - Xray Spex ("Artificial"). I lament the demise of the poignant lyrics of the past replaced by "Kill the cops" or "Fuck government", and the gradual erosion of free thought in favor of conformity. (Complaints about UK Subs lyrics please address to Mr C. Harper).

For a moment we saw very clearly; certainly we weren't pulled in by the hare



krisnas, as a fringe of today's punks (or being fooled by religion, metaphysics, and things for the nonsense they are. Keep punk hardcore) have been. In fact, rather than mainstream propaganda, we exposed these a bastion of skepticism!

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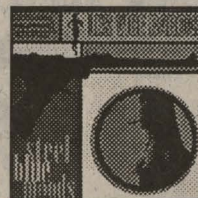
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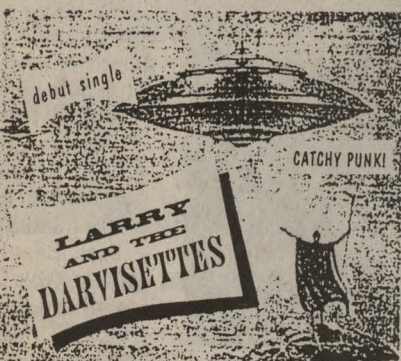
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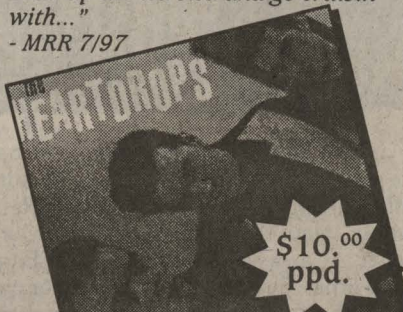
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Scene reports



O.K. Welcome to a small part of Switzerland's punk rock scene: Swiss garage punx. I am Beat-Man, singer and

guitar player for THE MONSTERS. Tim from MRR asked me to write something about the Swiss punk scene. I'm not a very good writer and also I do not know everything about Swiss punk, and my English is just terrible, but fuck it, read it and if you think this is fucking crap I wrote then give me a call or fucking write me at the Voodoo Rhythm office.

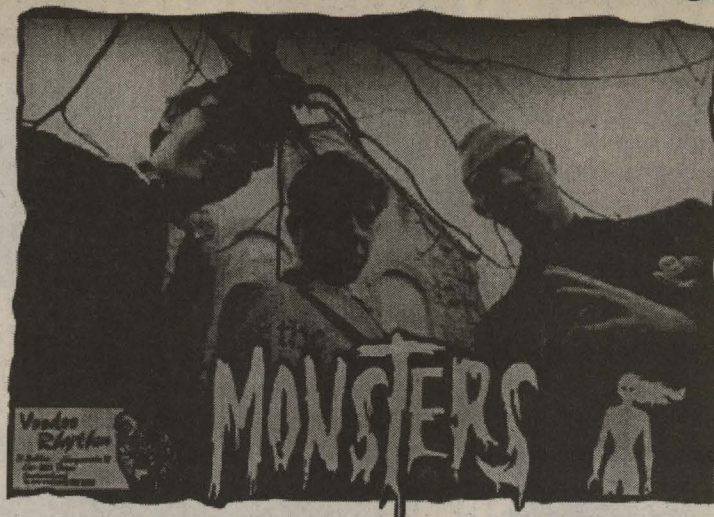
There are hundreds of bands in Switzerland, that's right, but a lot of them are fucking cover bands from today's favorite "punk" acts, and for my taste, bands like that are not so interesting.

Switzerland always had a very good but small punk rock, rockabilly, psychobilly or garage scene. It's also a fucking small country. But anyway through the ages of rock history there were a lot of cool bands, like you can see in the sixties where bands like THE DYNAMITES, THE SLAVES or THE SEVENS (see Pebbles Vol. 27 "Garage, Beat & Psych Rarities from Switzerland" or "At the Club" comp) were pretty hip and they were fucking garage punks at that time.

The seventies punk rock explosion started in Switzerland a year later than in England 1977 with bands like FRESH COLOUR, DIETER MEIER, KLEENEX, NASAL BOYS, TNT, SPERMA. (see "Pogo Punx" and "Back To Front" compilations) and tons of other bands. Oh yeah and KLEENEX was the first all-female punk rock band in Europe, I think. A few of the bands sung in Swiss-German but also French and most of them sung in English. The parents of a few young Swiss kids had a lot of money and the young Swiss punx could go to London with the money of their parents to check out what was going on there and see all the cool bands of that time like THE PISTOLS, THE CLASH, SHAM 69...

They returned home and started to write fanzines. Every little town had one. They wrote about the London scene and of course the growing Swiss punk scene, and about everything that was in the same scene as punk rock like reggae or rockabilly. Today's fanzine scene in Switzerland is dead, forget about trying to find one.

Also, the record market in Switzerland is very small. If you can sell 500 copies of your single then you're cool. That's why Swiss records are very hard to find. There were always a few good labels, like of course Rhythm, Overdose, Record Junkie, Voodoo Rhythm, who try to push Swiss bands a bit. And there's of course a lot of other bands I forgot, do not miss: GIANT ROBOTS, MOPED LADS, GG ALLEN A GO GO, LIZARD KID, THE IN-SEKT, B.U.R.P., THE PREACHERS OF THE BUTT BALLOON. But anyway, let's start with some bands I have some info on:



THE MONSTERS. Well that's my band. We have several LPs and 7" singles out on different labels (Voodoo Rhythm, Record Junkie, Mad Driver, Dionysus, G.I. Jungle Noise.....) and we've toured all over Europe a few times. But we began playing our music in 1986. It's a mixture between rockabilly and brain-fucking mind-bending garage punk.

We did squat a house near Bern with some other bands from around Bern. This was a great place for rehearsing and having parties and gigs. At this time we used to play with a stand up bass and stand up drummer - Rockabilly Man! Our main influence to make music were THE CRAMPS, rockabilly and punk rock, and of course the boring Swiss music scene. Most of the bands played pop rock... or whatever. I call it Top 100 bullshit, and lots of bands were singing in Swiss-German and had some really politically correct statements. Bern was the region that most of those bands came from. It was the motherfucking headquarters of bad Swiss rock. But Bern always had a great punk scene from 1977 onwards, bands like GLUEAMS or the unforgettable SOTZ - all bands from the Bern area. The squatting scene was also very important for Bern at that time and also now.

O.K. we did our first record on the Bernese label Record Junkie called "Nightmares" (an EP) and an LP "Mask" of which 666 copies were pressed. THE MONSTERS are still playing a lot of gigs and touring around Europe and putting some new records out.

On the last Italian tour I lost my voice so now we have stopped doing THE MON-

STERS for 1/2 year. This time we are playing as a surf band called THE SKELETON SURFERS, with THE MONSTERS line up and a guest guitar player, Mitch Skeleton. Look out for a new MONSTERS LP/CD beginning in '98 on G.I. Records in San Francisco.

The band: Janosh - bass, Beat-Man - guitars/vox, Di Putto - drums. Records: 1988 "Nightmares" 7" EP, 1989 "Masks" LP,

1990 "The Hunch" LP, 1995 "Psych Out With Me" 10" LP, 1996 "Youth Against Nature" LP and there are a lot of singles out. Contact: Voodoo Rhythm Records c/o B. Zeller, Länggassstrasse 57, 3012 Bern, Switzerland, fax 41 31 302 5286, E-Mail: VoodooRhythm@bboxbs.ch



THE PEACOCKS formed 6 or 7 years ago. THE PEACOCKS, a band from Winterthur (northeast) do a mixture of rock-a-psychobilly, ska, and old and new punk. This is very unique, they're probably the only band doing this. They already did a few singles and one LP called "Come With Us" that is very interesting. You have some pure psychobilly tracks and great ska on it and even they can play the Childish beat. They've done about 200 shows until now and even did a three week tour through Canada and the USA last Sept/Oct. Now these boys have a new record contract with a US label, I forgot their fucking name but anyway, I'm sure this will be a killer LP. I already heard some new songs at their gigs around...big fun!

The band: Hasu - guitar/vox, Simon: double bass/vox, Toni: drums. Records: 1993 "Red Sun" 7", 1995 "Good and Honest" 7", 1995 "Just Like You" 7", 1995 "Come With Us" 12" LP and lots of tracks on different compilation albums. Contact: Leech Records c/o Benno Riedmann, P.O. Box 154, 8042 Zürich, Switzerland.



ROY + THE DEVIL'S MOTORCYCLE

ROY & THE DEVIL'S MOTORCYCLE are for me the best band Switzerland has had for years. They started playing 6 or 7 years ago as a standard, "Back From the Grave" garage band. They always loved voodoo, rock'n'roll, blues and punk together. They were special and abnormal back then and now.

After those garage years they decided to take some drugs, and listen to **THE SPACEMEN 3**. The result was destroying. After using too much of that stuff, **THE ROYS** recorded the 7" single, "Spongeman" for the Voodoo Rhythm compilation, "Garage Punk Primitive Rock'n'Roll and Psychotic Reaction from Switzerland". That was something absolutely different from the other bands- it was fucking psychedelic and on the other hand fucking punk, two things that don't usually fit together. A year later they went into the studio again and recorded "A Long Summer Dream" for Record Junkie. OK, now **THE ROYS** got more into blues and rockabilly records, and it's just far out when you see them, all over the place smoke, skulls, skeletons, and weird noises from the band... I'm almost 100% sure this band has a big future, they are what other bands want to be. They have their own sound, their own songs, they look good on stage and they have a cult around them. Out now is their new 10" LP "Good Morning Blues" on Voodoo Rhythm Records.

The band: The Roys are brothers Kat & Olivier. Records: 1994 "Spongeman" 7", 1996 "A Long Summer Dream" 7", 1997 "Good Morning Blues" 10" LP. Contact: Voodoo Rhythm.



THE FEEBLES Just like the puppets in Peter Jackson's adult "Muppet show" **THE**

FEEBLES are a bunch of individualists from different cities of Switzerland (Montreux and Baden), but their headquarters is in Bienne. That's in between the German and French speaking part of Switzerland. They have to talk both kinds of languages to buy a bottle of beer.... The band started in 1993 and did their first single in 1995 (split with **THE PEACOCKS**). The sound of **THE FEEBLES** is a pretty influenced by mid '80s garage, '70s punk rock, and '60s psychedelic mid-twisters beat. Diego Tongolas Hammond's organ and

Aebi's guitar sound is very important for their music. They also do a lot of gigs in Switzerland and around. They're pretty well known in Italy I think. Aebi also has a side project called **ANIMAL BOYS** and guess what they do? **RAMONES** covers, but these guys are totally hot. Diego went to Australia now, hunting some kangaroos (how do you spell this fucking word?) If you like power garage punk power pop this is your band!

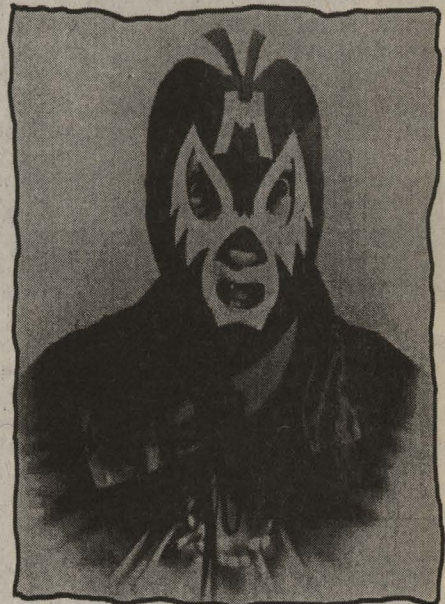
The band: Pat vox Benoit - vox, Aebi - guitars, Päske - drums, Filou the Barfly - bass, Diego T. Hammond - organ. Records: 1994 "Hell of Love" 7", 1996 "I'll be Yours" 7", 1996 "Hit the Road" 7", 1997 "You Gonna Burn" 7". Contact: Pat "Vox" Benoit, Rue Heilmann 49, 2502 Bienne, Switzerland.



TAB HUNTER O.K. hold onto your pants !! This band is surely *mad*. Two men (?), Ron and Randy Hunter from Winterthur and girl drummer Kinky Hunter from Bern. They started making music a few years ago and had a band calls **THE ORBITKINGS** this was a mid '80s garage punk influenced combo with lots of bones around their necks and Vox guitars in their hands, but after a while this was to boring for them. The band split up and the two guitar players Ron and Randy decided to form a new band but didn't find the musicians for that, so they started as a two man band. Pure primitive rock'n'roll garage punk is

what they are playing. They did a few gigs in the CH.... really wild and fucked up! After playing a few times together with Lightning Beat-Man they met Kinky Hunter. The Tab Hunters found out that she cooks excellent spaghetti, and that was the main reason they played with Kinky. **TAB HUNTER** also were on "The Bad Taste Rock n Roll Trash Revue", toured around Europe which was very exiting for them, and did a Spanish tour last year. **TAB HUNTER** are definitely the Worst Band in the World that's for sure, for one they can not play and for two they look stupid, and that was a reason enough for Voodoo Rhythm to put a single out of those katz.

Records: 1996 "Drink, Fuck & Drive" 7", 1997 "Jerk Off 7". Contact: Geri Germann, Bachtelstrasse 46, 8500 Winterthur, Switzerland.



LIGHTNING BEAT-MAN, the king of wrestling rock'n'roll, the bastard son from Elvis and Tura Satana (NME 1990). I the one-man band is again a side project from **THE MONSTERS**.

On my trip to Los Angeles back in 1992 I went to the barrios there in East LA and shit like that. There were a lot of Mexican shops, and one of them had wrestling masks. I bought one of Mil Masceras who was and still is a big lucha libre hero in Mexico and the US too. O.K. I came back to Switzerland. At this time the band **BISHOPS DAUGHTER** was pretty hip, they had a record rehearsal party, where I could play as the one-man band. **BISHOPS DAUGHTER** went on a tour of Germany and I was their roadie...and support act for this two weeks. I also did driver, roadie and support act for two whole European tours for **THE SWINGING NECKBREAKERS**.

LIGHTNING BEAT-MAN was touring a lot. I did over 200 gigs in 3 years, playing alone as a support act. I played in the Bad Taste Rock'n'Roll Trash Revue with live wrestling and all other kinds of crap. **LIGHTNING BEAT-MAN** on stage is an explosion of ideas



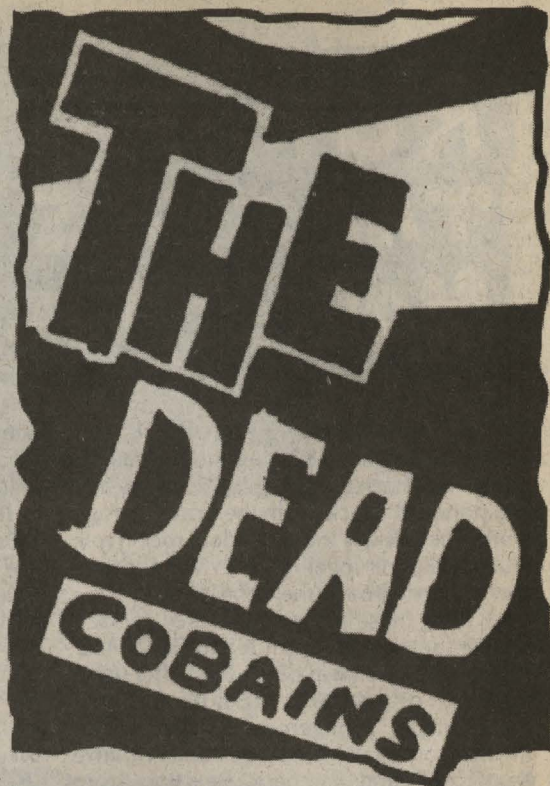
at the very same moment. O.K. it's based on songs but it's free, not fucking free jazz you fuckface, free in what's happening at the moment, everything you can do that you want. Sometimes it's getting a bit extreme, like getting beat up and destroying the guitar on stage, braking noses and stuff. A LIGHTNING BEAT-MAN show is a total parody on everything and has some live wrestling action against his enemy Duro Duro.

There are a few singles out on several labels around the world and a 10"LP on

Switzerland.

THE DEAD COBAINS started on April 8, 1994. Tiger (ex-MONSTERS, ARMADILLOS) knew Rez (ex-DEAD PEPPERMINT) and they both knew Peppe (ex-MONSTERS) and that was a big reason to start a band i think. And this Cobain guy also died in this year i think. They rented a rehearsal room in a atomic bunker where they recorded "Hate You" that appeared on the Voodoo Rhythm 7" compilation

"Dink Winkerton Presenz". Hate You is the only song they recorded so far, but they plan to record a full LP, that will come out on Peppe's own Record Junkie label. People mostly call their sound punk garage grunge but they call



Record Junkie called "Wrestling Rock'n'Roll". Records: 1994-"Wrestling Rock'n'Roll" 10"LP and something like 15 singles up til now, and a video film "A Hardly Walking Soul" (PAL). The band: Lightning Beat-Man - guitar/shoe box.

WICKED are from Uster, that's in the east part of the country. They were one of the early "second generation" punk bands. They started playing in 1987 and in 1988 they went to record a 12" mini LP "Dawn of the Wicked" for Sick Records (not the German label). The line up is always changing except Stan. He is the man behind WICKED. On the other guitar is Hasu from THE PEACOCKS and on drums Beni from Zürich's crossover combo CRANK. Their sound is pretty punk like you can hear on their records they do a lot of their own songs but they also do covers. Like they did a great version of "Teenage Kicks" by THE UNDERTONES.

In 1996 WICKED went to THE PEACOCKS rehearsal room to record their newest 4 song EP 7" witch is fucking hot fast punk rock, and put it out on Stan's own label Leech Records. The band is not playing a lot of gigs, they are pretty lazy Swiss cheese fuckers. They played around 50 gigs in ten years!!! And they did a Czech Republic tour in 1994. They played with bands like VOODOO GLOW SKULLS, H.D.Q., and DEE DEE RAMONE.

Records: 1988 Mini LP "Dawn of the Wicked", 1989 2 songs for the Avalange compilation, 1992 U-room tape, 1996 4 song EP on Leech Records. Contact: Stan Karsai, Neuwiesenstrasse 27, 8610 Uster.

it whatever they want.

The band: Tiger - bass, Peppe - drums, Rez - guitars. Records: 1996 "Hate You" 7". Contact: Record Junkie, Kramgasse 8, Postfach, 3000 Bern 8, Switzerland.

VEN-

DETTA is the punk rock sensation that's sweeping the nation!!! Zürich is the most important and biggest city for rock culture in Switzerland and it's also the headquarters of Swiss hardcore, but I do not care about

that. In Zürich there are a lot of great punk rock bands too, VENDETTA are one of them. Formed in 1990 by childhood friends Sylvain, Marino and Alain, VENDETTA soon became the most popular live act around Zürich, Switzerland, a megalopolis inhabited by over 1 million people! Originating from the economically undeveloped and socially unstable slums of the city, the incredible foursome's situation and attitude can only be compared to the original spirit of rumble and revolu-

tion that was in the air during the glorious early days of punk rock and new wave music in London, England in the late 70's.

Although VENDETTA today are a very famous and well respected band, they do not behave like superstars unlike HENRY (Hank) ROLLINS or the Kelly Family. They still think they're no different from their audience:



ordinary down-to-earth working class pals with a sense of humor and a big heart, an attitude we can see clearly in the fact that they still want to be known only under their simple forenames. I think that sez it all!!!

The band: Sylvain - guitars, Marino - drums, Bergi - vox, Alain - bass. Records: 1994-"Ride On" 5 song double EP, 1995 "Kill All Nazis 7". Contact: Tattoo Rebels, Bäckerstrasse 56, 8004 Zürich, Switzerland.

Thanks, that's it.

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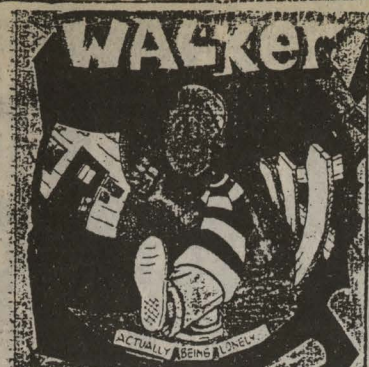
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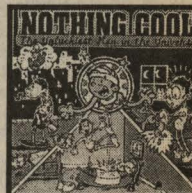
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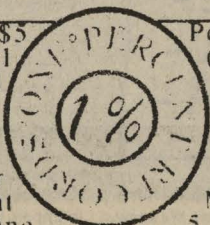
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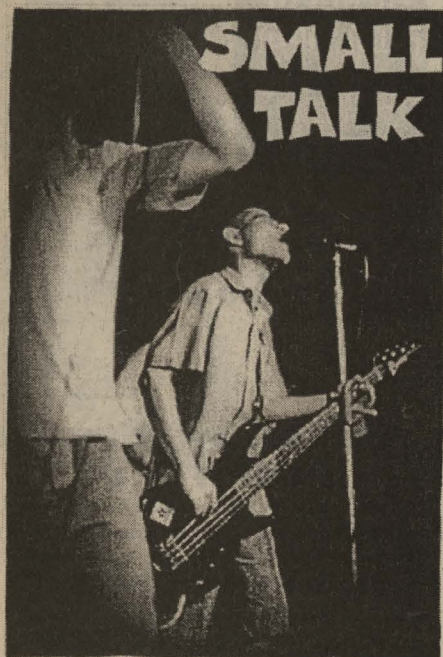
Scene reports



Hil my name is Nene Altro and I run this label. **Teenager In a Box**, here in Brazil. I'm doing this short scene report because people from foreign countries always have wrong ideas, thinking there's no punk/hardcore scene here anymore and that everything ended here in the 80's. Well, actually, Brazil has a great punk scene. Let's start talking about the newest releases here.

My label has just put out the **DANCE OF DAYS** 6-song CD and the **DOMINATRIX** CD. **DANCE OF DAYS** is a band formed by members from **SAFARI HAMBURGERS**, **AGAINE**, **SMALL TALK** and the ex-singer of **PERSONAL CHOICE** (me). **DOMINATRIX** is the first Riot Grrl band from Brazil and their CD "Girl Gathering" is the first release of a female band into a real struggle. You can write my address and get more information about them. We're putting out in some weeks a compilation named "Spiri" with four old-school hardcore bands: **KANGAROOS IN TILT**, **FULL TIME**, **ANOTHER SIDE**, and **ADJUSTMENT**. We've also signed the emo-band **LANDSCAPE** and they will record their first CD by September. Anyway, write: **Teenager In a Box**: Caixa Postal 205/ Sao Paulo/ SP/ Cep 01059970/ Brazil.

The 358 Records has put out great tapes from **GARAGE FUZZ**, **SMALL TALK** and **FIGMENT**. **GARAGE FUZZ** is



Brazilian's most popular band these days and they really deserve it! They had a debut CD some years ago on Roadrunner but they went back to indie labels (yeah!!!) and are preparing a brand new CD on **Spice Records**. **SMALL TALK** is one of the most powerful melodic bands here and you should check out their demo tape (if you couldn't check their great tracks on 96's "Monday Isn't A Bad Day At All" compilation). I saw **FIGMENT** playing once this year and they're really great. They seem like something between **SENSEFIELD** and **FARSIDE**. You really should write to **358 Records** - Caixa Postal 21358/ SP/ Cep 04602970/ Brazil.

Another label which is putting out good records is Orphan Records who've put out **BEACH LIZARDS**, **SONIC SEX PANIC** and the great **DREAD FULL**. Being honest, I've not checked the two first CD's yet (but they seem great!) but this **DREAD FULL** CD is a masterpiece for the lovers of **FACE TO FACE**. They're from Belo Horizonte/MG, about 8 hours from Sao Paulo, but I had the opportunity to check them out live twice and it was really great. Write to **Orphan Records** at Caixa Postal 3515/ Santos/ SP/ Cep 11050990/ Brazil.

The 100% Skate Magazine (the most important

skate magazine in Brazil) has put out a cool compilation with **GARAGE FUZZ**, **REMAINING**, **AGAINE**, **PIN UPS**, **DREAD FULL**, **BARNEYS**, **PRIMAL THERAPY**, **WHITE FROGS**, **NITROMINDS** and **SNOOZE**. The compilation is named **100TRIFUGA** and you should get it by writing to **100% Skate Magazine** - a/c Ale Vianna/ Rua Inacio Pereira Leao, 185/ Sao Paulo/ SP/ Cep 04125130/ Brazil, tel. (011) 5910287.

Speaking about melodic hardcore, Brazilian melody "kings" **DEAD FISH** are back and now they're singing in Portuguese. They're recording their first CD but I don't know exactly how things are going because they live in Vitoria/ES and that means they're 6 hours far away from here. But please, write to **DEAD FISH** - a/c Rodrigo/ R. Moacir Avidos, 141/604 / P. do Canto/ Vitoria/ ES/ Cep 29057230/ Brazil.

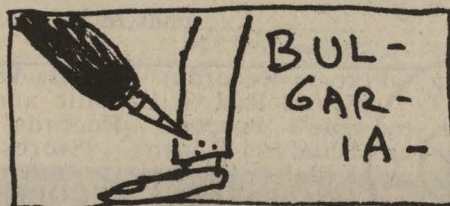
There's a great project by Lab Records from Londrina/PR. They put out their "HC Scene Vol. 1" compilation where 10 bands sent their DAT and money and shared a common CD (the same scheme of SP's "Monday" compilation). The first bands were **GRITOS DE ODIÓ**, **MUKEKA DE RATO**, **HEFFER** and some others. Now they're preparing the "HC Scene Vol. 2" and they say that this time they will make a 30 band compilation. You can inform yourself by writing to **Lab Records**/ Caixa Postal 990/ Londrina - PR/ Cep 86001970/ Brazil, tel. (043) 3246953 or Email them at hsscene@sercomtel.com.br.

And this is the greatest news I was waiting to speak of: **OLHO SECO** is back and have a **NEW CD** out!!! It's fantastid I can't wait to check out their live show. The last time I saw them live was in 1986 and I was too young to remember!!! The same label, **Gravacoes Sem Qualidade**, has put out the "Grito Suburbano" legendary compilation now in CD with **COLERA**, **INOCENTES** and **OLHO SECO** (plus many live bonus tracks), repressed the classic **OLHO SECO** "Botas, Fuzis, Capacetes" album in CD format and are preparing the historical "O Comeco Do Fim Do Mundo" 1982 compilation in CD!!! The vocals of **OLHO SECO** are also singing for **ULSTER** who is back from ashes too! Write and get yours before it disappears: **Gravacoes Sem Qualidade Records** - c/o Fabio R. Sampaio/ Caixa Postal 344/ Macedo - Guarulhos - SP/ Cep 07111970/ Brazil.

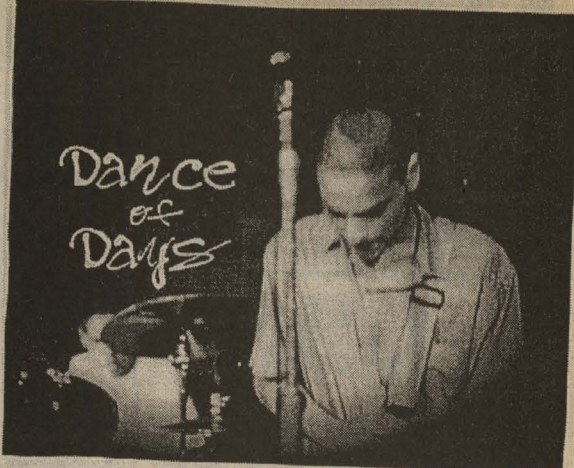
If you can read Portuguese we have great fanzines out too: **Screaming for Change Nº3** is out now. It's a straightedge and hardcore zine made by two girls and has many cool interviews and articles. You can reach them at Caixa Postal 205/ Sao Paulo - SP/ Cep 01059970/ Brazil. Some other great fanzines here are **Musidealistas** (from Belo Horizonte/ MG (I've liked this a lot!)): Caixa Postal 1350/ Belo Horizonte - MG/ Cep 30120080/ Brazil. **The Crew** (from Curitiba/ PR): R. do Camacuan, 150/ Uberaba - Curitiba - PR/ Cep 81550360/ Brazil. **Kaostica** (absolutely great Riot Grrl fanzine made by the **DOMINATRIX** girls): R. Arizona, 198/ Casa 4/ Sao Paulo SP/ Cep 04567030/ Brazil. **Mortos Pelas Proprias Espadas** (personal straightedge zine): Caixa Postal 68/ Pirassununga - SP/ Cep 13630970/ Brazil. **Friendship** (also from Belo Horizonte/ MG with many pages!): Caixa Postal 86/ Belo Horizonte - MG/ Cep 30161970/ Brazil, and many, many others...

I guess we're back to having great shows here because we've passed through a big separation age and many people, bands and zines broke ground here. I guess now people are starting to respect their differences here and have learned that nobody has the obligation to be the way others expect them to be. People are doing their own shit here and you should see it not as an aberration but as a place where people don't live in trees and walk naked with monkeys on the streets. Many bands like **FUGAZI**, **SICK OF IT ALL**, **SHELTER** and **MADBALL** have checked out this scene. Now I'm organizing **TURMOIL**'s tour here so then you can ask them how things were here. Thanks for your attention and please get in touch with the labels, bands, zines and people from here. See ya!

(Most of the pictures were taken by Francesco Coppola and extracted from **Screaming for Change** fanzine.)



Hello, all you MRR readers! This scene report will try to give you some idea of what's happening in Bulgaria. We know



that our country is too far away from the USA, but maybe some of you will be interested to check out what's really going on here. So read and if you want more information, just write us! Bulgaria is situated between Romania, Yugoslavia, Macedonia, Greece, and Turkey with the Black Sea on the east. It is a small country with about 8,000,000 citizens. A few years ago (1989) the communists gave up the power and now we've already spent 8 years as a "democratic" country. Sadly, Bulgaria is one of the poorest countries in Europe. The hyper-inflation of our currency (the lev) ate all our savings: what was left was stolen by the



politicians, so here we are, trying to find a way to survive. The standard of living is extremely low - for one month of work people still get about \$20 - \$30. Money is not enough even for food, as some survey proved that almost 91% of the population doesn't get enough money to cover their needs (food & bills).

We have a lot of unemployed people. Most of the factories don't work, because nobody has money to buy their products. The shops are either empty or full to the maximum, but very expensive. I guess it's really magic to survive on \$20 per month for everything. In January '97 the whole country rose against the old socialist government and now we have a new one. I really doubt if it is a change of a crucial importance, and I'm a bit pessimistic about the future of my country. In these days we have seen the collapse of a society, something I don't wish on anybody. I believe this society needs some radical changes, not just a cosmetic change at the top.

I bet it would be really hard even for somebody who lives in Europe to name a few (or at least one) Bulgarian punk or hardcore bands. When the punk movement in the 70's/80's exploded in the UK/USA, Bulgaria was a closed police state. There were only very few people who knew what was happening on the outside. Rock music was officially banned, there were no concerts, no releases, nothing. No one was able to import foreign records, as it was also banned. There were

Scene reports



some bands who played silly pop songs on their albums and hard rock in their live concerts, since no one was that brave to release a hard rock record.

Almost until the end of the 1980's all concerts were like mini-wars between the fans and the twice more cops (defending god knows who and why). People who looked unusual (long hair or something similar) were given a lot of trouble ("...don't come to school one more time with that long hair!"). Every cop on the street had the right to take you to the police station and do whatever he wanted with you. There were no music magazines or newspapers. Nothing was really happening. Most of the young bands were playing hard rock (DEEP PURPLE, LED ZEPPELIN...) and that was everything. A tape with 60 min. recording of IRON MAIDEN or KISS cost almost its value in gold. Anybody who had vinyl was considered almost superhuman, because he had access to the "forbidden music".

Things started to change with the "Perestroika" thing, started in the USSR by Gorbachev. So, somewhere in '85-'87 the first hands who wanted to be different appeared. The situation was almost the same, but people felt they were given more freedom and tried to use it. The youth communist association (DKMS) organized the first rock gigs. Suddenly the communist party became really friendly towards rock music and what it was supposed to mean. These days were really glorious and I'm really happy I was able to experience some of bands this newly gained freedom gave birth to. More and more

ingly good and original stuff - sing-along or pogo punk. They had anti-war, political lyrics and clever songs (some of them). The quality of the demos are quite bad, but they're very rare. Unfortunately, I don't know much about the people who played.

CONTROL started around 1988 and exist even now. They used to play some very enjoyable pogo punk with unusual influences (keyboards and folk rhythms). Their first official release was a split LP with **NEW GENERATION**. After that, **CONTROL** released 6 more tapes up until now and the last one has a CD version too. Sadly, after the second tape they got really watered down and went too far from what I usually consider as punk. The fifth tape was released with the help of Marlboro Music, so it is not something they can be proud of. I guess they were almost like **THE SEX PISTOLS** - inspiring and very controversial at certain times of their career. Certainly a band who needs to be checked out (especially the old stuff).

NEW GENERATION existed in various forms and names between '85-'93. They were the band who started the underground movement here. They did the split LP with **CONTROL** and released lots of other tapes. They had a huge following. The music was a sort of post punk/cold wave thing with really sad and clever lyrics. **Dimitar Voev**, the leader of **NEW GENERATION**, had a lot of side projects, which are extremely rare and worth getting, as the music of bands like **KALE VOZEK**, **I CHUGRA**, and **ABSOLUTNO NACHINAESTI** were truly original and are worth checking out even now. Sadly, **Dimitar Voev** died in 1992 and after his death the band continued as **ART GENERATION**, but they weren't that successful. You can contact the **NEW GENERATION** fan club at P.O. Box 2, Sofia 1505, Bulgaria. It is run by his wife and they distribute a wide range of very interesting music, videos, records...

REVIEW started as a side project of **NEW GENERATION** (under the name **KALE** at first), but after they were joined by **Milena** they became one of the most original Bulgarian bands of the '80's. They released one split LP with **Milena** and recently somebody put out a tape featuring their best known songs plus some rarities. Music-wise, it was really original, sing-along, post punk... well, I don't know exactly how to describe it. Very good lyrics and simply great music. Unfortunately **REVIEW** broke up after 2 years of existence. They also did a movie called "Waterfall Manager", which includes live footage from some of their gigs plus interviews and more. I have it, so if anybody wants to have a copy they should write me.

That band gave birth to the female "star" of Bulgarian punk - **Milena**. Personally, I have always disliked her music/attitude because she proved with all her deeds that what she did was only following Western fashion. She started with **REVIEW**, then continued with **ERA** and **ORION**. After that she started a solo career and finally escaped (emigrated) to the UK. **Milena** released 2 LP's (the split one with **REVIEW** and a solo one called "Ha-Ha") and 3 CD's/tapes. Her last album is complete crap, as she had "progressed" too much, after living for a couple years in the UK. I think she was labeling herself as "punk", because this was the fashion, then she turned it into US rock/glam, and now she is playing with the idea of alternative-metal-core (...?!). Anyhow, she is quite famous over here.

ERA were also one of the first legendary bands here. I saw them live and they were great. The music was sort of thrashy punk, with clever lyrics - very good and inspiring. After the split LP with **CONCURRENT** (stupid heavy metal band), their singer/guitarist left and soon **ERA** became a macho-mosh type of band, playing thrashy metal/core music (quite dumb). With this line-up they did several more tapes and a CD. I'm not sure if they still exist as a band.

Another band that appeared at that time was **HOLERA**, good Bulgarian punk. They split up without releasing anything, reformed in 1995, did one



KANGAROOS IN TILT

cassette album (which by the way is complete crap, and has nothing to do with their old stuff), and split up again.

VIOLETOV GENERAL started back in the '80's with their strange and dark music, rooted steadily in punk, but they chose another way to express their anger. They did one CD and countless tape releases. Check them out if you want to hear something really original.

Another interesting band was **AVE MARIA** - good punk with Rotten-wanna-be vocals. They did several gigs and split up. I have their only demo recordings. These were all bands from Sofia - the capital city of Bulgaria.

At the same time Varna had the brilliant band **TARAN**, who did one tape in 1988 and split up shortly after. Good '77 styled punk rock. It's available from me, by the way. **PITIL** are an **EXPLOITED** type of band from Varna too, but they don't have anything released (at least I have only a live gig recorded on a tape). I saw them in 1995, at the first Varna punk Fest, but I didn't quite enjoy their macho attitude. **ABORT** are also from Varna - pogo punk with lyrics that may be a bit offensive to some PC guys, but it's good stuff.

One of the longest running punk bands appeared in 1988 in the small town **Kurdziali** which is near the Turkish border. This band is called **KOKOSHA GLAVA** and they play solid UK '82 punk. I released their first tape in 1996 and also I am acting something like a "manager" for them, so anyone who is interested to hear **KOKOSHA GLAVA** should contact me or the singer of the band: **Petko Dimitrov**, **Kurdziali 6300**, **Osmi Mart 42**, Bulgaria.

Another cool band was **UZZU** from **Gabrovo** - fast tuneful punk with female vocals. They existed for several years, recorded several tapes and once **John Peel** took their only studio master-tape to play it on the BBC, so all they have left are 2 demos. Great stuff! There were other bands at that time, but I am not able to tell you more besides a few more names like **KPMD** (Bourgas) and **CORROSION** (Plovdiv), ... who left names and no recordings.

So when the '90's came, we faced back and saw a few good LP's, a few really promising bands left in the underground, because of being too political (or something like that) and then ... things changed really fast at that time. The years '90-'93 were a dead period for the scene. No new bands. Most of the old ones went either to make money or started playing really crappy music. The sudden change (political and economical...) left us not knowing what to do. There was no more interest in **PUNK ROCK**, as we saw the world collapsing in front of us and most of us didn't really care. It was fashionable to be a glam rock guy or a scary 80's thrash metal fan. Everything we had gained was totally wasted. Everything went to pieces and needed so much time to recover. There was nothing happening, no punk gigs, no new people. It felt almost like the end for the Bulgarian underground.

And what happened then? Suddenly, one day punk was once again fashionable. The mass media took it over and it became the biggest commercial success. The money minded policies of the music labels supported such stupid bands as **HIPODIL** (sexist shit - calling themselves "punks" - one of the biggest commercial successfools). **CONTROL** went too commercial. **SRAM E POZOR** followed the path of **HIPODIL** - again stupid sexist lyrics, but it seems this sells very well here.

Fortunately some great bands were born at the same time. **CONFRONT** played great Oi/punk with some hardcore influences. They did a few tape releases and I distribute their last one. Also they have a day out on a CD by **Retch Records** (UK). Unfortunately **CONFRONT** doesn't exist anymore. Another great band from Varna was **DISSIDENT** - fast anarcho punk. They have a few tapes out, but split up not long ago. **JUST A PRODUCT** are also from Varna. They can be compared to the **BUZZCOCKS**, but



punks were getting into the movement. Everybody was really united. I mean there were no limits - you could have seen punks and metal heads drinking together, going to gigs together. There were no limits, as people knew they were doing it for themselves, they felt the freedom and wanted to do something different. It was really an expression of freedom to have long hair, to wear a band T-shirt, to have a tape with some foreign bands.

These were the years I first got into punk, so I can't forget when I first heard the **SEX PISTOLS**, **CLASH**, **EXPLOITED**... already washed up by the music industry in the West, but so exciting and new for my country. The first (almost legendary) punk bands appeared and it is really a pity that many of those early recordings were not kept. The first generation of punk bands appeared somewhere '85-'89 and it was a glorious time. The bands had a lot to say and they were saying it not in the most pleasant way for the state.

One of the first punk bands here was **D.D.T.** They recorded 2 demos and disappeared somewhere. It's surpris-



Scene reports

without their poppy edge. You can contact them at: Rostislav Hristov, Baba Rada 22, Varna 9001, Bulgaria. I also distribute their demo. **THE SECOND NATIONAL NOTHING** (Plovdiv) were also a good band, but they split up after recording their only demo. **KOKOSHA GLAVA** are still playing, and maybe will have a song on a world punk compilation LP, released by Teenage Rebel (Germany).

As I told you punk is getting fashionable, so here and there are new bands. Some of them are shitty - **GREEN DAY** copies lasting only one day, but some others show a lot of promise. Time will tell...

Now I should give the column over to Alex, who will try to present the latest things happening here. (This is especially for the hardcore freaks out there!!!)

Hi everybody! My name is Alex and I sing in the Bulgarian hardcore band **LAST HOPE**, and I also do the **Rise and Shine** fanzine. With the next lines I will try to tell you everything or at least the most important things about the hardcore community in our small and beautiful country Bulgaria. First, I want to say that we have some great bands over here and you'd better check them out if you want to know where the future of the hardcore movement is heading. Second, I also want to say that our scene is absolutely underground, 100% DIY, totally "independent". Which means no clubs to play at, no places to rehearse, no major labels, no "independent" labels, no CD or vinyl releases (only cassettes), no support from local or non-local radio-stations, no support from musical magazines and newspapers, no money, no profits... etc., etc. So, that's why I consider the so-called "scene" over here as really hardcore. Poor and proud! We are just a bunch of friends trying to build something from nothing. Anyway, enough with the cheap talk - now I'm gonna give you some information about the bands.

The Bulgarian hardcore scene is located mainly in two towns - Sofia and Varna. Let's start with Varna - **CONFRONT** is maybe the first real and active punk/hardcore band in Bulgaria. They were a great band, but sadly split up after several years existence. Their cassette-album "Destiny" is available - cool punk/hardcore in the vein of **DISCHARGE**, with Bulgarian lyrics. Good old classic UK style.

Next is **FACE UP** from Sofia - the first **STRAIGHT EDGE** outfit over here. They still play, but are not sXe anymore. Their singer Delian "Dixi" is one of the most influential people in our

17, bl. 12, apt. 36, Sofia 1408, Bulgaria.

Ok, next comes **MEANSTREAM** from Varna - this is one of the best bands over here. They play powerful and aggressive mid-tempo hardcore with very clever lyrics. They have a demo-tape out and 4 songs on a CD compilation released by Yann Boisleve (France). Some new material should be expected in the near future.

STRATEGY

X are very cool guys from Sofia - their music is fast, old school sXe/Hc with a punk touch. A demo-tape is available, which is quite good (with Bulgarian lyrics). The new songs are in English and show a big progress in the band. Very promising! They also should be recording some new material soon.

FORWARD was a cool band from Sofia playing more melodic HC/punk stuff, but they broke up and transformed into **STAND STRONG**, which was also a good band, but after some time they broke up too. Unfortunately both bands have nothing recorded in the studio, except maybe some live tracks. The singer of **FORWARD**, who was a drummer in **STAND STRONG**, now plays drums in **HUMAN MASK** - this is a band which has existed for a long period of time (much longer than most of the bands mentioned here), but hasn't recorded any stuff yet. Hope to hear some great music from them soon! Their singer/bass-player Emil played bass in **LAST HOPE** for some time.

TURN-DOWN is a comparatively new band featuring the ex-**LAST HOPE** bass player. Their demo is out now with the strange name "Life's Like Two-Faced Angry Yo-Yo" - it's a heavy, new school "edge", quite metallic at some places, but worth checking out if you like that kind of brutal HC. **SILENCEBREAK** was a good band from Varna, with members of various other bands from that area, which don't exist anymore. Not much to say about them. **INCRIMINAL** from Sofia play NY influenced moshing HC, and their demo is the second release of RSP (again - full color cover, lyrics, etc...). They aren't a new band, but this is their first official release. By the way their bass player/singer Dobromir now plays bass in **LAST HOPE**. **INDIGNITY** is another cool band from Varna, playing strong and convincing NY hardcore. They have a demo-tape out and a split tape with **OUTRAGE**. **OUTRAGE** are from Varna too, and play music similar to **INDIGNITY** and **MEANSTREAM**. **DIVORCED FRIENDS** make a very strange and interesting mixture of emo/punk/Hc and some other non-standard musical ideas plus very clever and poetic lyrics. They have a demo, which is the most DIY release I have ever seen/heard and it's definitely worth checking out.

The last band in this report has the strange name **CATCH AS CATCH CAN** - they're a very young band and I don't know much about them, except that they have one ex-**LAST HOPE** member (Ilko, who is also in **TURN-DOWN**) and one present **LAST HOPE** member (Ivo - guitar). From what I heard they sound like some brutal HC stuff.

Ok - that's it. These are the active bands that I know. This is what we call hardcore: this is what we call the Bulgarian hardcore scene. Of course, there are a lot of other bands, which label themselves "hardcore", but it doesn't mean they really understand what it's all about. All of the above mentioned bands and people are friends or at least we know each other. And that's the way it should be. Unity and respect! So check it out and we hope you'll like it!

The "new" hardcore bands that Alex presented you are just what is the new sound of the Bulgarian underground scene nowadays. There are a few "zines" really existing here. The only hardcore/punk oriented zine is Alex's **Rise and Shine**. A guy named Jordan is doing a newsletter called **Never Again**, which deals mainly with straight edge, veganism and other stuff... Also, **Counter Attack** is a cool fanzine, dealing with a lot of different styles of underground music and art, mainly with death metal, but the guy who does it is very open-minded, so you can write him for more information.

There are no gig places, unless you count the crappy rock pubs, who are notorious for their expensive prices and bullshit atmosphere. If somebody wants to play in Bulgaria, please contact Alex or me. But now we can provide only food

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and a place to stay. Not that many foreign bands have ever played here, in fact no foreign punk or hardcore band has ever played in Bulgaria. It's your time to come and play here, huh?!!

There are no punk labels, meaning no big ones who deal with punk in the punk spirit. I (Ivailo) started **AON** a few years ago. I have released 4 tapes so far and I also distribute a wide variety of Bulgarian punk and hardcore tapes and records plus a lot of avant garde/ experimental music. Also, **Rise & Shine Productions (RSP)**, run by Alex (**LAST HOPE**) and Delian (**FACE UP**), already has two releases and they are working on some new stuff, so check them out.

Well, that's all folks. Hope you have enjoyed this journey in the Bulgarian punk and hardcore scene. Contact us for anything you want know more about. One IRC or \$1 will always be a nice help, remember postage is way expensive here. We are all open to trades, so if you collect some of your fave punk/hardcore records, why don't you contact us and do a few trades to benefit each other? Waiting to hear from you...! DOVIZDANE!

If somebody wants to release Bulgarian bands, contact **RISE AND SHINE** or **AON**. Thanx! Addresses:
AON c/o Ivailo Tonchev, Stara Zagora 6010, kv. "M. Stanev" 16-G-115, Bulgaria
RSP/ LAST HOPE - Alexander Boyadjiev, Dede Agach 17, bl. 12, apt. 36, Sofia 1408, Bulgaria (please, do not mention RSP or **LAST HOPE** on your envelopes!)
FACE UP - Delian Stefanov, Dimitar Manov str., bl. 27A, entr. B, Sofia 1408, Bulgaria
MEANSTREAM - Christian Iliev, Todor Vlaikov str., bl. 13, vh. 2, apt. 29, Varna 9008, Bulgaria
FORWARD/ Never Again - Jordan, Schipchensky Prohod N97-13, bl. 228A, apt. 29, Sofia, Bulgaria
TURN-DOWN - Victor Valkov, No. 98 Liubotran str., bl. 4, ent. A, fl. 3, Sofia 1407 Bulgaria
INDIGNITY - Hristo Ignatov, Vazrajane 40, ent. 1, apt. 31, Varna 9000, Bulgaria
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scene. In 1994 **FACE UP** recorded their first demo, which was pretty good, but it's not available anymore. They also have 4 songs on the split tape with **LAST HOPE**, released at the end of 1996. Their new material really kicks ass! NY-influenced hardcore - powerful and angry with very clever lyrics. Soon **FACE UP** will enter the studio to record an album, which should be released by **Rise & Shine Productions (RSP)**. By the way, RSP is a small DIY label, run by me (Alex) and Delian from **FACE UP**. Our first release is the **FACE UP/ LAST HOPE** split tape, and the second one is an **INCRIMINAL** demo-tape (both tapes have a full-color cover including lyrics, pictures and the other usual stuff).

Anyway, next comes **LAST HOPE** from Sofia - this is my band and I can describe our music as old school hardcore with some other influences. We have played for more than 3 years and at the time we started, there were no other hardcore bands, except **FACE UP**, so that's why we can be considered the first real hardcore outfit over here. A demo-tape was released in 1995, which we don't like very much (because of the bad sound and production quality, etc.) and the split tape **LAST HOPE/FACE UP** in 1996. We also have songs on a couple of compilations, plus there are 2 songs on the "United and Strong" CD-comp, released by Street Sound Records. Probably there will be a split 7" EP with the German band **BRICK**, but that's not for sure yet. Also, we are about to finish the recording of our album "Stand Together", which contains 11 pure hardcore songs in the typical **LAST HOPE** style! Check it out, if you like fast, energetic hardcore with a lot of intensity and sing-alongs! It will be released by RSP for Bulgaria and we're trying to find an honest foreign label that can put our stuff on CD/vinyl. If anyone is interested, please contact me: Alexander Boydjiev, Dede Agach

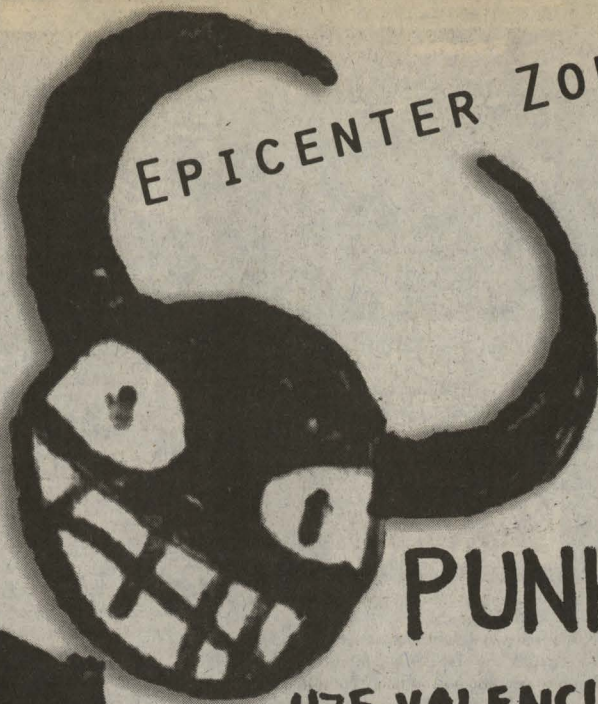
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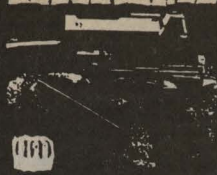
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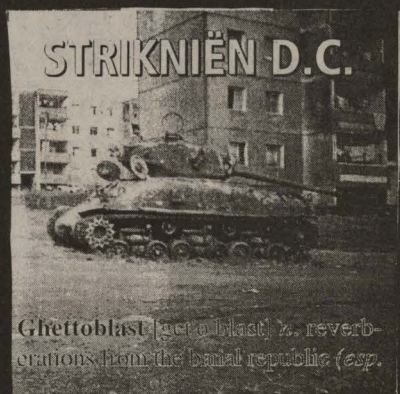
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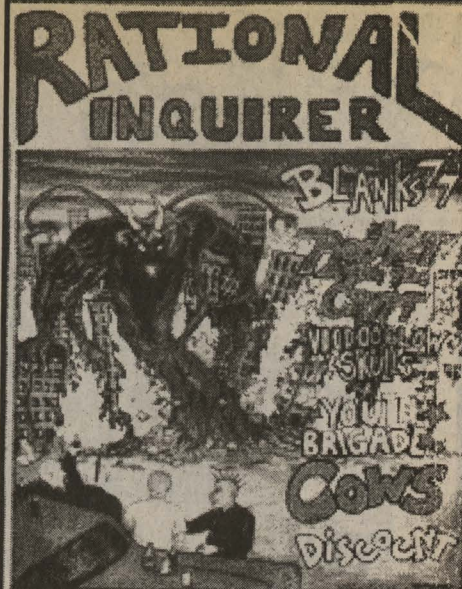
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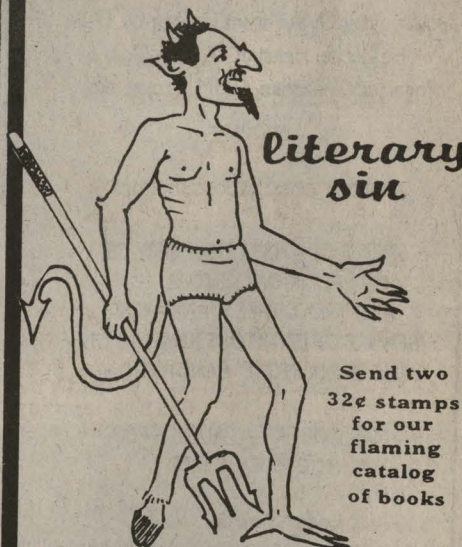
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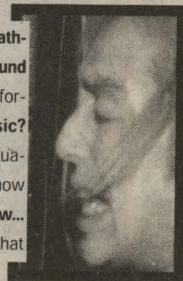
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Even though this band consisted of the great members from Bastards, Cruck, or Death Side, that is not the only fact to be focused on. If other bands play some sidetrack sounds from what they are supposed to, including some new music styles, this band is the only one who could express their true feelings with originality straight up to the end. Perhaps, they could be the only hardcore band left in Japan to make this kind of sound. If you say that hardcore sound has stopped evolving or the sound has gotten old, that's a matter of the opinion of the audiences. Let them take care of that. I interviewed on how the members' experiences reflect, the changes of their environments, and how it all affected on the band. The following are the members: Nori (voc), Zigyaku (gtr), Izawa (bs), and Mukachin (dr). By Akilla. **MRR: So, how did you guys get started?** Z: Mmm, at first, Izawa and I were looking for other members... **MRR: Were you still playing in Bastard then?** Z: Nope, we were done with Bastard. That's why two of us started thinking about making a new band and



we started looking for members. We found Nori who just finished Crack. Then Mukachin called me too. He just finished Death Side. **MRR: the gathering was...** M: It was about a year ago. **MRR: I remember when I first heard Judgment, my impression was you guys had a pretty solid sound already.** M: Of course, we practiced our butts off. Since we started this band, it's been a year, and 10 months ago, we started doing live performances. Before we started performing, we practiced like hell. Z: Yup, we played those songs over and over. **MRR: And who writes the music?** Z: Mmm...we don't write many songs at once. When we get together in the studio, we kinda create as we go on. M: We don't really have a situation that someone brings a new song to the practice. **MRR: Seems like you guys are being particular about ol' "Jap-core" sound.** Z: I don't know about that. I don't even know the sound of so called "Jap-core". Maybe it's like Tetsuuri or Death Side type of bands? **MRR: Mmmm. don't know...** Z: I can't quite understand what that Burning-Type of bands are. M: We're probably included in it... I guess the bands who are touring with that



kind of people are called that? Z: I wanna ask you if those are grouped by sound? Or by their act? For us, we were classified by the sound we happened to create and we happened to like. **MRR: So, you guys are not really being aware...** Z: Actually, we wanted to do definite "Hardcore" music. Of course, it's not rehashing the sound, but we want to create the sound from our experi

J u d g e m e n t

enced hardcore and repeat, trial and error. So, we don't care about how we are called, classified at all.

MRR: The numbers of bands are decreasing compared to the peak time a while ago, at the same time, there are more bands who don't stick with originality. Instead, they go for "—like" or "—ish."

Z: That's what they choose to do. That doesn't mean we want to make "Japanese sound"... We are just making sound we feel like and how we want to express ourselves. And the result is what you see, us.

MRR: Originally you guys were from the bands who are said to originate Jap-core sound. How are you conscious about making a big sound with these backgrounds?

Z: I think each of us has different opinions for that. For example, I used to be in Bastard and I had a different goal for a "sound" back then, doing trial and error. But now, I've a new sound that I'm trying to get closer to.

MRR: By the way, how old are you guys?

Z: I'm 31.

I: (laughter) Already? (laughter) I'm 2....7.

V: I'm 26.

M: and I'm....

MRR: As I speak for the audience, somehow I get the feeling you guys are hard to reach. That's because you are seen as charismatic, or just a bunch of old people. (laughter)

Z: Maybe it's better to have some distance. I wonder about easy contact....

I: We show tension. But that's our band, showing our lifestyles.

Z: Yea, we make serious scenes at our performances, so if it's too easy to make contact with us, it might be harder for us to play. Of course, we talk normally with people when we're not performing...

MRR: From the audience perspective, you are difficult to approach... I think you guys are really scary people. I'm very nervous being one of the audience...

I: You should be, of course. You've been looking so nervous. (laughter)

Z: Those people are just thinking that we are serious or hard to approach.

I: Maybe scary meaning that our seriousness has been transmitted?

Z: Yea, we can say that if the audience is feeling tension, it means our message is conveying.

M: But that doesn't mean we think ourselves as "burning-type" or whatever.

MRR: There are less bands that have seriousness and hard feelings toward their shows anymore.

Z: I wonder about that. Anyway, we really don't care what people are doing. (laughter) We are just seeking the sound we want and we've got the result. But maybe those serious types of audiences are leaving... but we don't really notice that deep.

MRR: Just being an extreme, the members are the ones who's got tired of being stubborn and got out of there. So there you are, Judg... the gatherer of the survivors.

Z: Inside of me, there are feelings that hardcore should be used to send some kind of tension violently with precise sound rather than enjoy the sound. Maybe that's why we formed a serious group... It's the fact that

our band is a group of people who feel the same way...

MRR: Seems like audiences themselves grew up with the old bands and they are still there, the new ones just come and go.

Z: We really don't care about those kinds of things. However, during the "band peak", there were so many groups. All kinds of magazines had information on them, also album releases were a major thing. Compared to those days, if you were living in the country-side, you'd have no idea what was going on out there. Maybe once or twice a year they'd get some band's visit.

If I think about it, maybe we should let our existence be known more. As a matter of fact, support of hardcore is decreasing.

MRR: Even though you are taking it that serious, the size of the audience is

decreasing gradually. The Audience's returns (fanzines or labels) are pretty much gone.

Z: If we could appeal our existence more, it would be easier to work, probably. Certainly there aren't many audiences, I hope a handful of people could get our message, I'd be happy.

MRR: There are bands that don't play those typical hardcore scenes, rather play closed, conservative. Do you feel your space is limited?

Z: No. We are from a countryside originally, so compared to that, Tokyo is a lot better place for us... However, we are playing a sound that is hard to accept, so maybe there is nothing we can do about it. But this is the music we want to play anyway.

MRR: Recently, people tend to classify everything. Like "this is garage punk", "that's melodic HC" and the such...

M: Maybe for some places it's better to classify like that?

Z: We are glad that we are not included in any of those.

MRR: What about the DIY scene?

M: I wonder what that is. You play in a band, make money and release records and the what?

MRR: It should be like that. But in Japan "save the animal" or "anti-war" type of things come out stronger...

M: I agree. It's becoming that way.

Z: I hear a lot about them DIY people. In fact I'd like to know what it is and what it takes to be one.

MRR: I think you settle down first, be able to support yourself and then anti-things come next.

Z: That's where there is a paradox I think.

M: I'd like to have a serious talk with them some day.

MRR: It seems like a majority of bands are trying to fit into some kind of categories rather than making their own sound.

Z: Those bands themselves got problems of building up that kind of environment. We have no objections about that, but there are some opinions for them to straighten some things out.

MRR: Sounds like you guys have not much to do with them.

Z: You are probably right.

I: It's boring stuff. I've no interest.

Z: On the other hand, they have some mysterious parts that interest me.

MRR: About the two new singles which will be released at the same time, I heard that both only contain one song per side.

Z: We are trying some different approaches about our band activities. For example, we put SE before a song at our performance. You know, there is more than one way to release a records. It used to be ordinary to have 5-6 songs on a hardcore single, each song being pretty short. That's good news for the buyers, but this time we put one song only purposely. If we are gonna put many songs, we can do that when we make an album.

MRR: I agree that this way each song has more significance, and that is the meaning of "EP".

Z: (For the band and the listeners), we could be more serious about the message from the song. If we put a few songs, the listeners will pick the ones they like, but if we put less songs, they gain more value.

MRR: How come you are selling one of the records only at the concerts, not anywhere else?

Z: It was my idea. Like I said earlier, there is more than one way of putting out a record, so I thought of putting a twist on a few things. Some people only buy records and don't go to live shows, so this would be a good opportunity for them to listen to us live. We definitely want these people to see our shows. Also also, I think it's interesting to release a record this way. However, there are people who can't make it to the shows even though they want to come. That's why we made two records, to keep the connection between the band and people.

M: It wouldn't be too interesting to just advertise ourselves.

Z: In some cases, it might be harder to get our records, but we'll take the records



when we go abroad.

MRR: Because you are being particular about "live band"?

I: Of course both recorded and live performances are very important for us.

Z: That's true. We want to show both sides. Let them see us at the show and let them listen to us on the record...

M: We want to do shows anywhere the opportunity lies.

Z: Live is for the visual, and recorded is for deeper connection. It might be a problem for some people who can't get the records at the show, but don't worry, we are gonna have stocks for a while.

MRR: You mentioned about being abroad... any plans?

I: No problems at all. We would love to perform abroad. I'm very interested in "foreign country" itself. (to Zigyaku) Take me there!

Z: (laughter): Tell that to someone else.

M: Money is the only problem.

I: I wanna go. If we could perform there, it'll be awesome! I can't ask any more than that.

Z: Anyway, I want to play out more, it doesn't matter if it's abroad or not. I wanna tour around as many places as I can.

MRR: And have you started touring

in Japan, yet?

Z: Not yet, but we've been invited to Osaka and some other places to do individual shows.

M: We've been Yokohama, too.

MRR: Do you guys plan your own tours?

M: First, we had to finish up this record releasing deal, and then, maybe next year, we'll start making our own tour plans... not only that "burning-type" (laughter) of things, also the combination of other types of band.

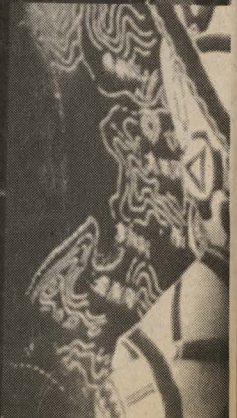
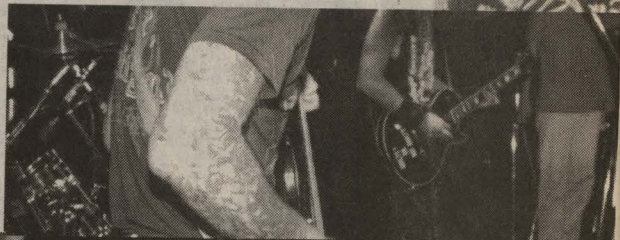
MRR: How often do you do live shows in a month?

M: About 4-5 times a month.

MRR: That's quite a bit, isn't it?

M: But we still don't have the records out, yet. So, we haven't started serious activities. But it's coming...

Z: We are pretty much confident about how we do our performance. So, we are building the foundation by releasing the records first.



The scene in Oxnard, California is growing strong once again thanks to a new crop of kids starting bands, fanzines, etc. Leading the pack is the band No Motiv who play fast melodic hardcore along the lines of Good Riddance, Ignite, and Bad Religion. This band consists of four very cool people, so check 'em out if you get the chance.

Interview and photos by Fred Hammer. No Motiv are Max McDonald - Guitar, Dave Brandon - Bass, Jeremy Palaszewski - Vocals/guitar, and Pat Pedraza - Drums and can be reached at 622 Roderick Ave, Oxnard, CA 93030.

MRR: Tell us about the No Motiv/Nardcore curse.

NM: Yes it seems we do have a curse wherever we go. Almost every show we get something goes wrong. Power failure, canceled show, etc. We try not to depend on anything too much, because in the end we get let down. I think we're going to beat it though.

MRR: Tell us about the scene in Oxnard. Who are some good bands, 'zines, etc. to watch out for?

NM: I guess it's pretty cool. It seems like everyone is trying to start a band. It's easy to start a band, but what they don't know is that it's fucking hard. There are some cool bands like Ill Repute, The Unknown Truth, Voice Of Defiance, By All Means, Burning Dog and Boilerman. I think the best 'zine to come out of Oxnard is It's Alive. Fred Hammer puts a lot of heart and dedication to every issue he puts out. He knows a lot about hardcore. Other cool 'zines are Oneeder, Time To Try, Something Beyond.

MRR: You guys have been in the studio a lot for only being around a year or so. What have you learned and what advice do you have for bands just starting out that are going into the studio for the 1st time?

NM: Our 1st time in the studio was pretty cool. We didn't know what was going on. We were all nervous and we didn't say one word to the engineer. If you're going in a studio to record, make sure you practice before you go in.

MRR: I know every show/party that you play all the local bands want to use your PA, drums, amps, etc. I know from experience that there's a real problem with some bands never wanting to bring their own equipment. I've let people borrow my guitar when I had one but it can get really old after awhile. How do you deal with this and what about when you have to borrow other bands equipment?

NM: I think every band should have their own PA and own equipment. They should definitely use their own equipment when they play. Why would I want to play on someone else's drum set. Why would



you want to play a show with instruments that aren't yours. The bands that don't bring their own equipment are either lazy, or not serious at all. I've borrowed a cymbal a couple of times.

MRR: Tell us about how you played Gilman Street and all the punkers were yelling at you.

NM: Well we played the Gilman about a year ago and it was a nightmare. We were booked with bands that came off the Richard Bey show. They smelled real bad. I guess we weren't punk enough to play there. I guess our guitars had to be out of tune, or we had to take a shit on stage for them to like us. They were

telling us to go home. Ha ha ha.

MRR: I know a lot of dorks around this area say No Motiv isn't a punk band because you guys don't have mohawks, you don't sing about killing cops, etc. How do you deal with people like that?

NM: First of all we never said we were punk. Everybody is entitled to their own opinion. We do our own thing. We don't sing about killing cops or politics because of one reason, we don't know shit about politics. There are some bands around here that are funny.



They're all smelly and they hate the government. Big deal. Nothing new.

MRR: Most of the older people around here thought Mystic Records was a pretty cool thing because it got the word out about the Oxnard/Nardcore scene in the 80's. A lot of the younger crew are listening to those records now (Ill Repute, Dr. Know, Rat Pack,

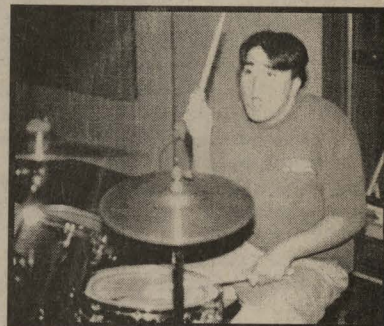
False Confession, Scared Straight, etc.)... Do you draw any influence from those records, attitude or music wise?

NM: I love all the old Nardcore bands. My first Nardcore tape I got was Ill Repute the early years.

Those bands definitely influence us. I know Tony Cortez of Ill Repute, and I love it when he tells us stories about the old Nardcore days. I want to put Oxnard on the map just like Ill Repute did.

MRR: Anything to add?

NM: Thanks for taking the time to ask these questions. Thanks to MRR for putting us in their 'zine. Please write, we love mail.



NO MOTIV



WORLD WIDE PUNK

responsibility that I undertook because I felt that it would benefit a lot of people. And it's fun, because I enjoy maintaining such a widely used site, writing reviews, talking to people who email me, and stuff like that. How would you like to see World Wide Punk grow and develop in the future? Do you have any specific goals

MRR: Who is Vic Gedris and what is World Wide Punk?

Vic: I'm a 21 year-old student, currently living in Hamilton, Ontario, Canada. I was studying computer science at Trent University for a year and a half, but it really wasn't meant for me. This fall, I will most likely be heading up to Ottawa to take a computer diploma program at Algonquin College. I guess since I'm out of school for the next few months, I'm a working man, or at least a "trying-to-become-a-working-man". Hopefully I'll land a nice computer job where I can play on the Internet all day long, like I did for the last two summers of work. Besides the boring work and school stuff, World Wide Punk is my big hobby. World Wide Punk is an Internet web page that basically functions as a directory, or starting point, for finding punk rock related information on the Net. From WWP, I have links to hundreds of punk bands, record labels, zines, and lots of other punky kind of things. I also review quite a lot of punk music and zines.

How did you first get involved in punk and what prompted you to create World Wide Punk?

I guess I first started to get into punk rock about 8 years ago, when I was in grade 7. There was a kid in my class who's brother had a Forgotten Rebels album, and we listened to it. The kid and his brother were by no means punks, but that was my first punk rock influence. At about the same time, I started to hear stuff by the Sex Pistols (who totally blew me away), and the Ramones. It slowly grew from there. I wanted to do something like World Wide Punk shortly after I began using the Internet. That was probably around October or November, 1994. At that time, there were already some pretty cool punk sites on the Internet, like Ten Things Zine and Intrrrr Nrrrd, but all the stuff out there was pretty hard to find because there wasn't a single listing of all these sites. By January 1995, I had acquired a pretty big list of punk sites in my bookmark file, and decided it was finally time to make World Wide Punk. I began by asking people in the alt.punk newsgroup to submit any sites that they knew of. Over the next couple of months, my list of sites had grown to well over 100 sites. On March 25, 1995, World Wide Punk was born when I finally uploaded the web pages. A few days after putting up the web pages, I decided I should also review music and zines. I realized that the Internet is a great place for music reviews, because within the reviews, the reviewer can put links to band web pages, zine editors' email address, and much more. That

way, the people reading the reviews can find out more very easily.

Obviously World Wide Punk utilizes modern technology, what is your reaction to some punks' anti-technological views? Do you feel that the Internet plays a significant role in the DIY./punk "scene"?

Technology can be good and bad. Sure, some technology is aimed at building missiles, spying on people, and stuff like that, but there is also a very good side. The Internet has provided a "space" for punks from all over the world to unite and share information in a fast and easy way. Instead of relying on bimonthly zines and slow postal systems for getting punk rock info, the Internet does it much faster. And dammit, it's a lot of fun too. You don't have to be a geek. The Net really does play an important role in the DIY punk scene. It allows bands and record labels to book shows or advertise their records. Zines can have online versions, making it much cheaper and faster to obtain. So yes, of course, the Internet is a hugely important part of the punk scene now, even if you have never seen it.

How long did it take you to arrange World Wide Punk? How often do you update it?

The initial web pages, when I first started them up, probably took me 30 or more hours of work over approximately 3 months, besides the time I spent looking for links. I guess it could have been faster, but back then I didn't really know what I was doing yet. Eventually I developed a system of cutting and pasting stuff to make it easier and faster to do. Ideally, I will someday have a system where I don't have to really do any HTML programming work, and just verify any new links that come in.

How do you decide which sites to link? Do you personally visit each and every site you have links to?

I link almost any site that gets submitted, as long as it is somehow related to punk, hardcore, etc. I've had people submit links for porn sites, and other completely unrelated stuff, so I obviously don't add those. But at times, I get hassled by certain people for having links to Green Day or the Offspring, or other bands that they don't feel are "punk" enough. But it's not really for me to decide what's punk and what isn't, so I leave those in. But if someone wanted me to add a link to Alanis Morissette, that would be a different story... I used to visit every site personally. Now, that would be literally impossible for me to do. There are way too many sites being submitted, and I already have a backlog of several months. I can hardly even keep up without visiting all the sites! I do visit any sites that really appeal to me, though.

Is World Wide Punk a part of some sort of mission or is it merely for fun?

Hmmmm... I guess you can say that it's a fun mission. It's kind of a mission because it's a

for World Wide Punk?

I have always had little plans and stuff for World Wide Punk. Of course, I would like to keep adding more links and reviews. But I would also like to expand in new directions, if I ever find the time to do them. I would like to make a list of a few of my favorite sites that I like the best, and have a separate section for them. And hopefully this summer, I will be doing adding a bunch of psychobilly and ska reviews, thanks to a good friend of mine. But right now, my main goal is to get caught up with all the stuff I have to do.

Have you had any especially interesting experiences arising from your involvement with World Wide Punk?

Yeah, I have received some pretty interesting emails. I guess you can say that some "punk celebrities" have emailed me, although I can't verify if it was really them. Kevin from Seven Seconds, East Bay Ray of the Dead Kennedys, etc. I also tend to get a lot of email from girls who have seen my picture on my home page... that's always fun! hahaha I've had a couple of girls give me pretty detailed descriptions of their piercings. Pictures of my web page have appeared in a couple of those Internet directory books, although I haven't seen them yet, and I even had my page reviewed in a "mainstream" magazine, called The Net. Geeeeeze, maybe I'm getting too famous.

What are your favorite punk sites on the web?

Let's see... Well, there's the site for the absolutely best band in the world, The Forgotten Rebels. The Misfits web page is REALLY awesome too, because of all the info there is on it. My favorite zine page is Ten Things, which is also available in printed form. Crank Zine is also really cool, because of its complete craziness, yet total sincerity. There are lots of other awesome web sites too, but I'm sure your tastes would be much different from mine.

Finally, since this is just a short interview, do you have anything that you would like to add about punk, yourself, or World Wide Punk?

Be punk for yourself. Don't be a trendy newschool skater punk, just because your friends are. Don't be a punker-than-you oldschool punk with a huge attitude because of your limited edition colored vinyl signed by Sid Vicious record from '77. Also, don't take a political stance just because you heard some catchy slogans in punk songs. On the positive side, think for yourself and do what you want to do. As for World Wide Punk, you can get to it by pointing your web browser at: <http://www.worldchat.com/vic/wwp>. Review materials can be sent to me at: World Wide Punk, c/o Vic Gedris, 55 Claremont Drive, Hamilton Ontario, L9C 3N3, Canada. Cheers!

Interview by Eric Grayson.

OPPRESSED LOGIC



Oppressed Logic are a local Oakland drunk punk band who have been offending the Bay Area P.C. scene for over 3 years now. They don't really care about what people think of them. If people get upset about something that they know very little about, then Oppressed Logic will laugh as they whine.

Oppressed Logic just released a brand new 18 song CD/LP on Beer City Records that should piss off the weak sense of humor punks of the later '90s seem to have. Or, it might even open their minds to the reality that is really going on in the world. Vocalist Mike Avilez just tells it how it is with everyday life and situations thereof in their music.

Harald Hartmann interviewed Oppressed Logic at their apartment in Oakland, after a lot of beer drinking and pot smoking. This interview is with all the members of O.L.: Mike Avilez- vocals, Jake Martinez- guitar,

Chuck Beers- drums, and Ruben Luna- bass. So read on and judge for yourself and pick up their new LP "Ain't a Damn Thing Changed!" on Beer City. **MRR: What kind of music do you guys play?**

Chuck: Drunk rock!

Mike: Anti-politically correct punk rock.

Jake: We play our own brand of hardcore. It's a style that reminds us of the punk rock we liked when we were 10 years younger maybe. And Mike adds his L.A. influence to it. It's hard, raw, pissed off sounding music. Some people don't like the attitude. But, I think you have to be pissed off about something to play punk rock.

MRR: Where do you guys play gigs?

Mike: We occasionally would play at the Berkeley Square before it closed. And we play lots of gigs throughout Northern California, usually a few hours drive from the East Bay.

Jake: We like to play small, shitty, California towns. They always have the best crowds. You gotta do it for the kids, you

know.

MRR: Do you play all ages shows?

Mike: Yeah! We like playing all ages shows, but lots of times the only venues for us are 21 and over.

Chuck: Hey, when we play a bar, half our fans can't get in. And we don't need to play for free drinks either because the kids always share their beer with us outside.

Mike: One time at a club, I snuck a bunch of kids into a bar, but they got kicked out because they didn't have IDs. One kid was even 21. It sucks!

MRR: Do you guys ever play Gilman Street?

Mike: Not no more! We got banned from Gilman Street. We played that place 6 different times. And every time we played there they would have their little attitudes. The last time we played there was in June '96. And I got kicked out after we played because I stage dived during our set. Then they banned us for that and lyrical content. If our band is so sexist and homophobic, why did they book us six



different times? They are just P.C. full of shit and too hypocritical! And whenever we would play there I would get all these bad vibes from these fuckheads who think they are in charge of Gilman and then we would play and the place would be packed and it would go off.

MRR: What do you mean "it would go off"?

Mike: People start slamming and stage diving. The last time we played there people started slamming when we were tuning our guitars. As soon as we hit the first chord, a kid stage dived. Gilman security grabbed him and threw him out of the show. They didn't even give him a warning. So I was like, Fuck that shit, so I talked shit and stage dived and we got banned for that.

Chuck: All I want to say about Gilman is that there's too much politics involved. I find it's too much like a clique. They're supposed to be all against the system, but they act more Republican than Bob Dole.

Jake: They discriminate by asking bands for lyric sheets. I think they should let every band play there once, and then decide. I think they're too quick to judge before they know what you're about. Because, friends of ours' bands have tried to get shows there and were denied, just for being associated with our name. It's so hard for an unknown band to get a show there. If you look at their schedule, you

can see they let the same bands play there every month.

MRR: So what you guys are saying is that the East Bay, and Gilman, are too conservative?

Chuck: Not conservative, just too much like a clique.

Jake: A lot of people are just too serious and one-sided with their politics. They'll go and talk shit behind your back. They'll accuse you of something you said or did, something that doesn't agree with their political views. Then they'll pass judgment and try to label you. "Oh! You're a fascist. You're a racist. You eat meat. Or pie. Or whatever." Then you might not be allowed to play a certain club because someone says you have a bad reputation.

Mike: It's cool to believe what you want but just don't slander and spread rumors. I mean, Gilman is a good place to play, but they just can't handle a real punk band like Oppressed Logic. (Everybody laughs.)

Chuck: I think Gilman was really cool when it first started. I went to lots of shows there. It was fun.

Jake: Nowadays, it's hard to have fun there because it feels like you're being watched all the time. It's like they're waiting for you to do something wrong.

Ruben: They said our band attracts drunk people to Gilman, but every time I go there I see drunk people or people trying to get drunk. It has nothing to do with our

band.

MRR: Maybe they don't like you because you admit that you like to drink. Maybe you're supposed to pretend to be a straight-edge band. (Laughter.) Tell me, where you have played good shows?

Mike: The Gilman shows were killer but you got the P.C. police watching you and there's bad vibes from that place. We played up in Sonoma. The kids went ballistic. It was a good crowd, people drank, slammed, stagedived. There was no violence and no one got hurt.

Jake: Yeah! Those kinds of shows are the funnest when the whole crowd gets in and dances with us. Sing-a-longs, dogpiles, all that good stuff. Watching the kids is just as entertaining to us as we are to them. We're all on the same level. Chuck: Yeah, man! Playing parties. We like to play parties.

Jake: The Hof Brau was probably the best place. The Blue Dolphin. Backyard parties in East L.A. were the most memorable.

Mike: Venice was pretty crazy too. At this backyard show in East L.A., kids were jumping off the roof. Garbage cans were being thrown in the pit. People flying into you while you're playing. That happens a lot sometimes. It's like the scene is a lot more raging down there than it is up here. It's way big now. There's more shit to be pissed off about.

Chuck: Yeah! And down there you get more diversity. Kid's aren't hung up on petty politics, you know.

Jake: Yeah! It's like everyone's fighting the same fight. Their anarchy is, like, organized. Everyone's protesting the big issues- 187, 209. That shit's serious. It seems like there's a lot of tension in L.A.- riots, earthquakes, the racist police. It's more about survival. People don't have time to worry about the small shit, like up here in the East Bay. The scene, in general, up here seems so weak as compared to down south.

MRR: What do you think of punk today?

Chuck: Hey man, punk isn't what you wear, or how you do your hair. It's what's inside your heart. Punk is about being against the system. I got into punk to get away from my parents, to hang out with my friends and party.

Jake: You can't be a part of the system and hope to change it. Cuz it's just not designed for you and me. The only ones who



get a piece of the pie are the rich and the middle class. If you're paying taxes, you're part of the system, the government's got you. I just wrote this song, "Ain't A Damn Thing Changed." It's about how the system hasn't changed. If anything, it's gotten worse. They're trying to kill the poor by cutting welfare. Anti-immigrant laws. It's all bullshit. Just think of the riots and you'd see if they decided to outlaw abortion. Something's gotta change in the next ten years, I hope. Cuz I got a kid now. I keep thinking of that saying, "Revolution is Easier Than Reform."

Ruben: Punk is about getting off your ass and doing something, not just talking about it. Contributing to something special that no one can take from you. Try to improve your situation. Punk's not about sittin' on the sidewalk sparechanging when you're 19 years old.

MRR: Tell me about your song "Little Girls." That's where Mike shares vocals with a woman and you seem to generate a lot of energy on stage.

Chuck: That's Jake's girlfriend, Melanie. Jake: Yeah. In the song, Mike's talking about girls in a disrespectful way. And Melanie gets up and sings her part, and she's dissing him and his attitude just as hard as he's dissing the girls in the song. It's like an argument going back and forth and Melanie's voicing the female stance, you know, from a woman's point of view. Mike: The song isn't about abusing women or fucking underaged girls. It's all about my past experiences with my ex-girlfriends and girls I went out with. You know. A lot of people don't really understand the song. We've had women from zines, bands, or whatever, talk shit and complain about the song. One of my ex-girlfriends used to sing that song a long



time ago, but it didn't get recorded until now with a woman's voice on it. I like how the song is now. Every time we play, it seems like it's during that song that the crowd seems to yell the most. I used to roll around on stage with different girls during that song. Sometimes when Melanie would sing, my other ex-girlfriend would come on stage and act like she's kicking my ass. And I still invite women at shows to come up and do that, to voice their opinions. It's all about having fun, really. Not to disrespect all women. We love women. It's just that I seem to go through the same

situations with my girlfriends. When that song first got written, at the time, my ex was cheating on me. So those were the words that came out of my mouth at practice. The song is catchy and so it stuck.

MRR: Can someone tell me what happened at the D.I./Anti-Heroes show at Berkeley Square?

Mike: Before we started playing, there was all this tension in the club because there were Nazi Skinheads sieg heiling at the traditional skins in the crowd. Then,



when we started playing our first song, a huge fight broke out in the back of Berkeley Square. They had to turn on the lights and we stopped playing for a few minutes. People were throwing pool balls and fucking up those nazi skins. They all got thrown out, then everything calmed down. Then, during our second to last song, the Square cut off our song and said, "That's it. Show's over. Everyone go home." There was nearly a riot cuz there were about 300 people inside and 200 people still in line. I had to calm people down cuz I was told that there were 20 police cars and the fire marshal was shutting down the show and didn't want us to provoke a riot.

MRR: Did Berkeley Square give people refunds since the show was \$7 and got stopped?

Mike: Fuck no! They gave people these little blue tickets to use at a rescheduled date, which they had on January 3rd with D.I. But the thing the Berkeley Square didn't understand that no one gave a shit about D.I. They came to see the Anti-Heroes and it's bullshit that they didn't get to play! After the show, the Berkeley Square told the Anti-Heroes, "You guys are a local band, right? Are you the Anti-Nowhere League?" I was like, "What? That's fucked up!" Shows how much they know. Anyways, I think the Square will be closing soon, which in a way, sucks because there are only 2 places to play in the East Bay in Berkeley/Oakland that are all ages, and that's Gilman Street and Berkeley Square. Maybe some new venue will pop up soon.

MRR: Ruben, you are the newest member and nearly the 10th bass



player. How do you like this band so far?

Ruben: I'm not really the 10th bass player because lots of those people just filled in for some gigs. So far, it's been everything I could have asked for lots of shows, recording a record, touring eventually. And I got to play with some really good bands like The Need and Chemical Imbalance from the Bay. And SMD, Los Rukes, and Pinchi Swatos from Southern California.

MRR: How did you hook up with Oppressed Logic?

Ruben: I met them in San Diego.

MRR: Finally, tell me about the name Oppressed Logic.

Jake: When people are *oppressed*, they evolve a *logic* of their own. That's somewhat of a definition of it. It's about being in an oppressive situation and logically you want to make it better. Not just adapting to one's environment, but overcoming it... Like, I lived in a neighborhood where almost everyone smoked crack, dealt dope, or prostituted. Instead of adapting to that environment, I got some cheap music equipment and started a little band right there in my little studio on San Pablo Avenue. You know, it's about building your own scene. Start your own club or your own distribution of whatever, something to get your message out there. Don't just accept what you get.

Mike: Yeah. And all you people who get mad over our lyrics and stage shows and can't cope with it? You're getting your logic oppressed by us.

MRR: Do you guys have any vinyl out?

Mike: We have a seven song 7 inch called "P.C. Full of Shit." And we just finished recording a full length CD/LP on Beer City. It's called "Ain't A Damn Thing Changed." It has 18 songs on it, so pick it up.

MRR: What about upcoming tours?

Chuck: We started a U.S. tour, but the van threw a rod 98 miles from Oakland.

Ruben: But my van is cool so we're going to do it right this time.

Mike: We plan to tour all over this year. We will be going out probably in June or July '97.

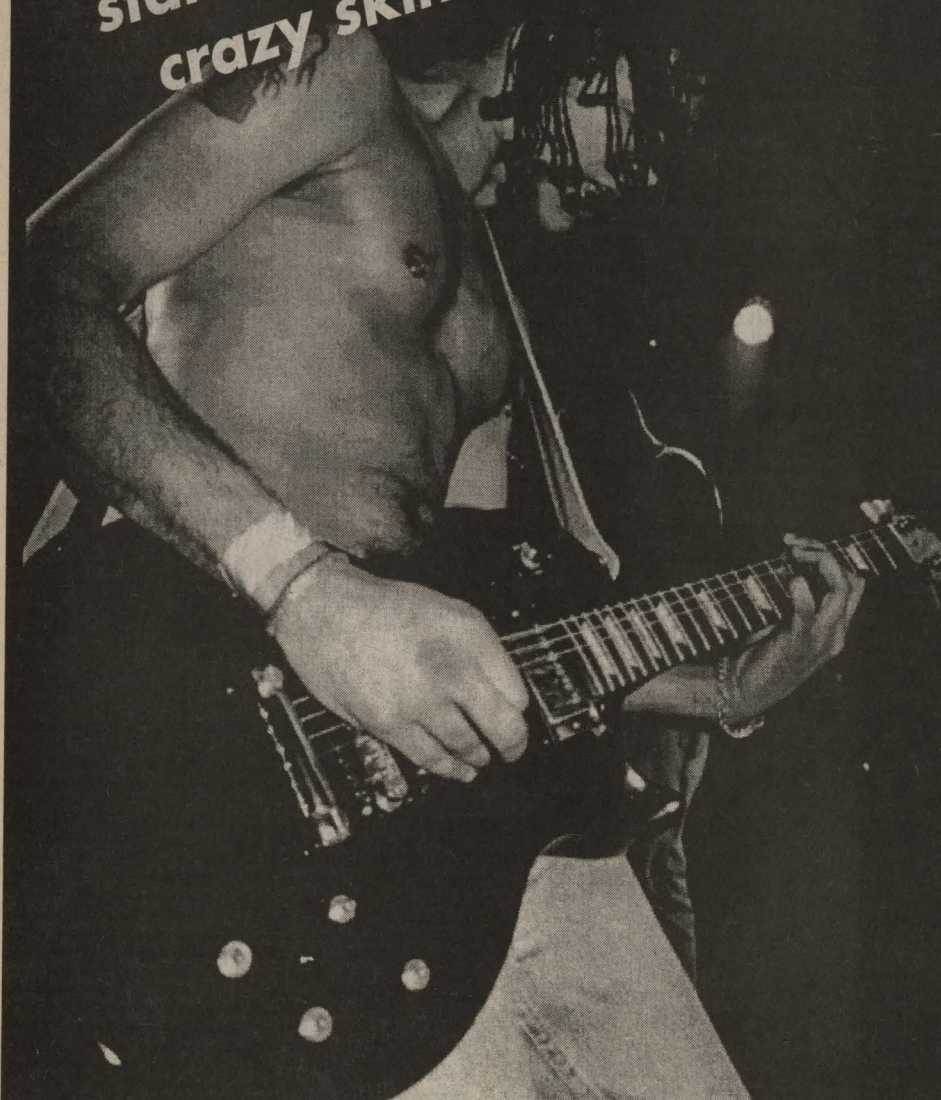
Chuck: Yahoo! All you guys in Kansas, Texas, or wherever else, we didn't make it the first time around. We'll be there this time. Whoo!

Oppressed Logic/ 3815 Webster St. #C/ Oakland, CA 94609. Call (510) 652-0466 if you want to help out with dates on tour.

the TRUENTS

Truents interview 3/1/97 was conducted by Nelsha Moorji of Spermicide: Photos taken by: Jeff Zielinski. Contact: Intensive Scare Records PO Box 142 NY, NY 10002-0142 Truents are: Shaun-Vocals, Mel-Guitar, Carlos-Guitar, James-Bass, Phil-Drums.

"someone who doesn't understand might think it's some crazy skinhead thing..."



MRR: All right let's start with how the band got started?

Shaun: Well the band got started sometime in Feb. of last year.

Carlos: Yeah it was definitely Feb..

Mel: But there was a band before that which has to do with the music we are doing now, which was called the Fury's. That's how this came about.

MRR: How many members from the Fury's are in the Truents now?

Mel: Just me and Shaun. I wanted to keep the name (The Fury's) but with new members and new songs we decided to go with a new name.

MRR: Explain how the name of the band came about.

Carlos: We were sitting at Mel's house and said "hey we need a name & a drummer now". We tossed around a bunch of names, I said "how about Truents" cause we were all fuck ups anyways.

Shaun: I liked the way we spelled it, shows how much we fucked off.

Mel: The spelling was done purposely with an "E".

MRR: And how did you hook up with the other members in the band?

Mel: Well he's (Carlos) family pretty much. I've known Carlos for years, we use to jam when we were kids but we never had a band together. Cause he always had his bands and I had mine. But when only me and Shaun were left from the Fury's, I thought I'd just ask Carlos. I was't sure if he would be into it but here he is.

Shaun: Then we asked if Bill from The Templars would sit in (It's been a year now).

MRR: Are you all from N.Y.?

Mel: Yes.

Carlos: Except obviously Shaun is from some other place.

Mel: Shaun is defiantly British he was born in Nottingham England. Carlos was born in Harlem but raised in Philly and back to the Bronx for the rest. I was born in the Bronx.

Shaun: James our bass player is also from NY.

Mel: I have a Puerto Rican Background.

MRR: How long have you been in the states now?

Shaun: 10 Years on and off.

MRR: What are your influences?

Carlos: My influences are wide. I listen to anything that sounds good. From Rock n Roll to Jazz to Punk. But I grew up listening to Punk/Hard-core. So as you can tell my influences are wide open. This is the first O!! band I've played in but I've always played in bands with energy & angst.

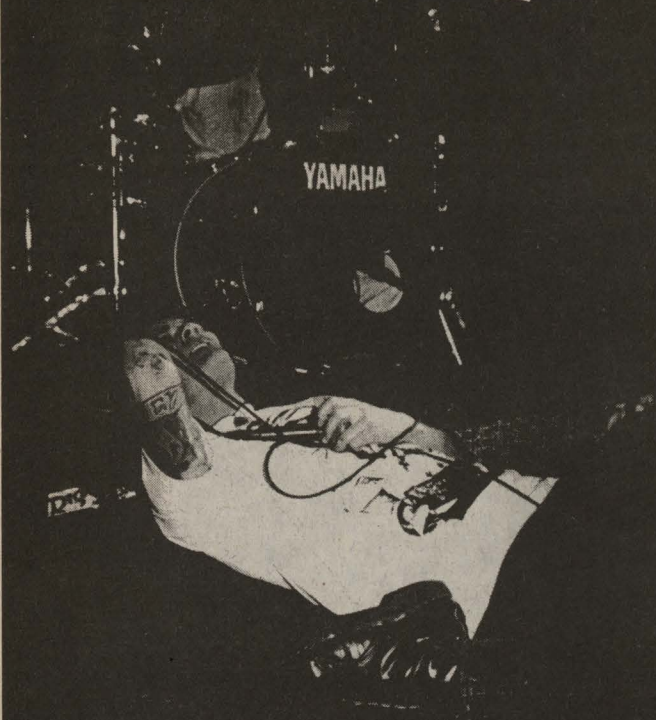
MRR: What do you think of the NY scene so far?

Mel: Right now I think it's great, cause there are alot of good bands out there. It's just that they all really haven't been heard yet.

Carlos: I think in the NY scene there's definitely a good buzz going down right now. It was kinda lame and died down but the bands playing around now are building up a good buzz and people are starting to notice. We are getting gigs where normally we couldn't play. Shit they are giving us calls from upstate and all kinds of other places too.

Shaun: I think the scene in NY has been great over the years but I think it's sometimes harder

Intensive Scare Records
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10002-0142



for us to get shows than it is for other bands, I mean I don't want to give us a tag and stuff, but cause we have more of a streetpunk sound some places will pass on us.

MRR: So is this just in NY or everywhere in general?

Shaun: Well in general, cause of negative rumors of our sound. I mean we get shouts of Oll and stuff so someone who doesn't understand might think it's some crazy skinhead thing, but it's not like that at all. There are skins, punks, hard-core kids you name it at our shows, I'm not saying everyone at the shows are angels but you now how it goes.

MRR: Have you played out of the state yet?

Carlos: A couple of times.

Shaun: Yeah New Jersey.

Carlos: And Conn. and surrounding states. Anywhere they'll have us.

MRR: How did those shows go?

Shaun: We did alright.

Carlos: We got a good reaction from the crowds and a good turnout. I mean for being a new band from out of state we got a great reaction, and considering we had nothing out at the time it was pretty good all in all.

MRR: So is this your first single then?

The whole band: Yeah!

Shaun: We'd like to thank Markus for that.

Carlos: For me it being the first one out I think it's really good.

MRR: You did the single as a split with another great band from NY the Krays, have you known the Krays for awhile?

Shaun: Yeah, I think if it wasn't for the Krays sticking together with us, we wouldn't have gotten some of the shows that we've done.

Carlos: We give allot of credit to the Krays.

Shaun: We help each other out, with equipment and stuff like that. So it's more of sharing than a competition thing.

MRR: About the songwriting part of you guys, does one person take that on or does everyone get involved?

Mel: We all do it.

Carlos: Pretty much everybody has riffs and so forth. So when we get together we just blend it together and we don't stop till we are all satisfied with it.

MRR: What's the plans for the future and where do you want to take this?

Mel: As far as it can go.

MRR: Any touring plans?

Mel: We definitely would tour, it would be great.

Shaun: I think our plans are to get out of our little jobs and do things for ourselves.

MRR: Are you guys working now?

Shaun: I work at a record store.

Mel: I work at a warehouse.

Carlos: I work at a copyright agency.

James: As we said earlier he's not here. (Probably working ha! ha! ha!)

Phil: He's doing the working his own way through school thing, very busy guy!

Carlos: See we pretty much do our jobs but would like to get the hell out of it. We don't want superstardom but we would like to be able to do what we do best and enjoy and that's music.

MRR: Any future projects, releases etc.?

Carlos: We plan to do another 7" soon, cause we want to keep the music out there. Being a new band we have to keep it going.

MRR: How often do you play out now?

Carlos: Once or twice a month, working around Phil's schooling but with our new drummer we are looking to play allot more.

MRR: What do the Truents do for fun?

Carlos: Hang out and drink allot of beer.

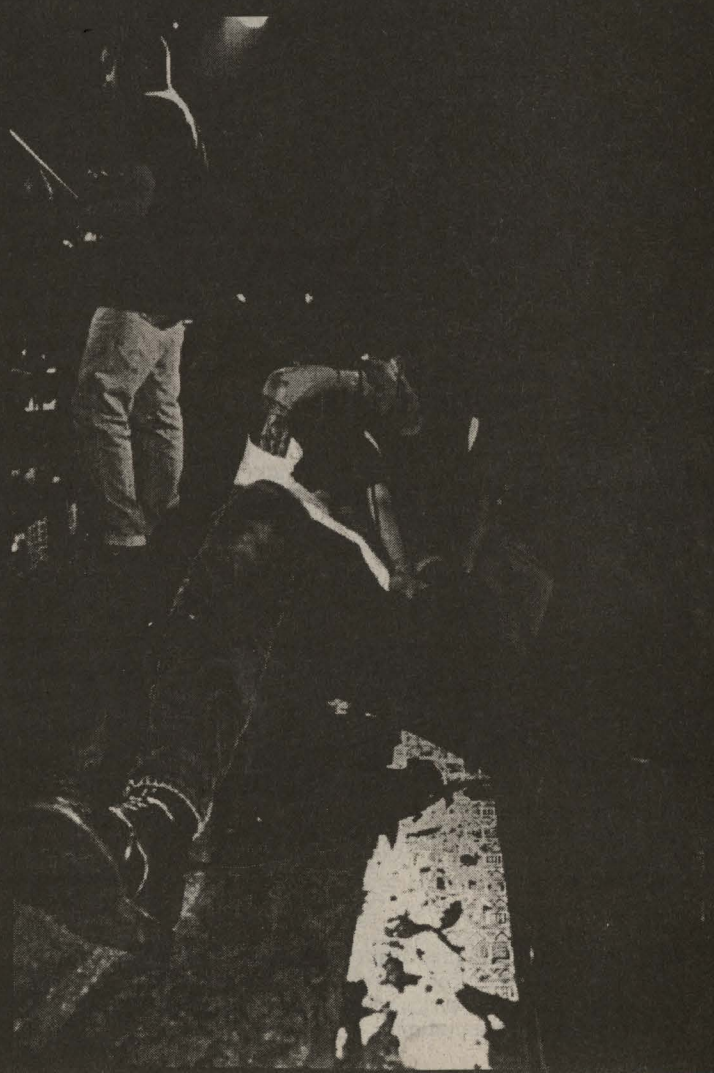
Shaun: Drink with you and definitely travel. If I wasn't doing this band I would be squatting and just gypsy around the world.

MRR: Is there any last words, words of wisdom or just anything else you want to leave us with?

Mel: If you have anything creative you are doing do not put it aside nor feel intimidated, just do it and do it now!

Carlos: Mine goes for the scene, don't fight each other, cause then there's nothing to fight against and you'll only end up closing up the clubs. Stick together! These shows are for everyone cause we are fans before we're a band.

Shaun: Everyone should stick to your guns and join the family. If you want to get involved do it with us!



This interview was conducted at the Jonah show on Saturday, October 19, 1996 at the Oakville YMCA. The interview was done with Chris (the singer), Jeff (guitarist) and Curtis (drummer). The band has been together for 6 months now and a lot of talk circulates about the band because of the threatening stage antics involving fire crackers, mic stands, and random attacks on audience members. The H100 virus has spread. This interview was conducted by Stephen Perry of "Fast 'n' Bulbous, on the Spot" — CHRY's hardcore show.

MRR: So you don't care.

Chris: Fuck no.

MRR: What happens if you run into a band like Armed And Hammered and they whoop your ass?

Jeff: We are indestructible.

MRR: No one will whoop your ass?

Jeff: We openly accept fist fights.. like the Anti-Heroes say, "we don't care if we don't win."

MRR: Have you been listening to a lot of grind?

Jeff: No I don't listen to any grind.

Chris: I've been listening to a lot of H100s lately.

MRR: Would you say that the H100s is a guiding principle behind the band?

Chris: No, hatred for the bullshit, complacent 3-ring-p.c.-circus that hardcore has become [is] a guiding principle for the band, but H100s are definitely a good band.

MRR: Is it just you (referring to Chris) or is it the



MRR:

How long has Left For Dead been together?

Jeff: A couple of months.

MRR: And how did you guys get together?

Chris: I don't know, we just kind of got together. Originally it was Matt — Jeff's brother — and Josh and then we switched the line-up around to be the four of us (referring to Phil — their bass player).

MRR: Left For Dead is seen as the new Choke Hold band... In your final shows as a band it seemed like torture for you to play. In contrast, with Left For Dead there is a lot more momentum and enthusiasm behind the band. What is the difference?

Jeff: The difference between the two bands is that Choke Hold kind of wore itself out trying to be something that people portrayed us as. It got too tense with things we were saying... You had to watch everything. It became like a classroom essay. There was no fun left. Sometimes there was, but between certain band members there was some tension.... In Left For Dead we just don't give a shit about any of that. That is the main reason why we kind of exist. Basically to have fun, to be enthused, to be wild....

MRR: So what's the idea behind the band?

Jeff: We're not here to entertain people, they are here to entertain us.

Chris: They are our playtoys....

MRR: What is your violent schtick?

Chris: Violence at all timesMaximum violence. As much as possible. We try to maintain a good level of violence for everything we do. "Violence as a first resort." That's our motto. it used to be "Free Burma," but we changed it.

MRR: Don't you think that might get you in some trouble?

Chris: Yeah... but hardcore has gotten so fuckin' sterile... people are looking for a reason to pick you apart anyhow, so they may as well get something to complain about.

whole band?

Jeff: I think Phil likes them a lot and I like them but not as much as Chris.

MRR: What do you listen to?

Jeff: Anti-Heroes, Assuck... that's the only grind I do listen to.

Chris: I'm really into straight fast hardcore. Infest being the band that two years ago turned all these bands that were faster than Policy Of 3 into grind bands. It's just good, tight, fast hardcore for me. I like Infest a lot, Devoid Of Faith, Anti-Schism, Voorhees.. fast and genuinely pissed off but not idiotic, or intentionally idiotic.

Jeff: Christ On Parade and that shit....

Curtis: Blast, Black Flag, Negative FX, Wu Tang Clan, everything and anything.

Chris: In the last year or so I've been getting a flare for unjustifiable things like H100s — bands that don't give a fuck and they are so inundated with everyone's politics for a whole bunch of reasons but they just don't give a fuck. For those reasons it's really fun to see bands that set out to piss people off.

Jeff: It's also twice as frustrating to be in that situation... where I was... being too serious. That whole seriousness wrecked the band.

MRR: What do you sound like?

Jeff: Fast, fast, faster, to four times as slow to fast.

Chris: We're fast.

MRR: Would you describe it as grind?

Chris: No, just fast pissed off hardcore.

Jeff: Like real hardcore not metal crap; not polyester pants with the latest fashion or the coolest clique... just hardcore.

MRR: What is the plan for the band?

Chris: Smash everything.

Curtis: World domination.

Jeff: Fixing our van.... getting some insurance.... playing outside of here.

Chris: We got a split coming out with Acrid and a release with Exit Wound and when we get our shit together we are going to do a split with Choke Hold.

MRR: What's the meaning behind the name Left For Dead?

Jeff: It's a pretty negative name for a negative attitude. It has something to do with our surroundings and the way people have been brought up. The name is not positive at all. It's just a name. There is not really too much behind it.

MRR: Who is all in the band and what do they play?

Curtis: Phil plays bass, I play drums, Jeff plays guitar and Chris rocks the mic.

MRR: What bands were you in before?

Chris: I was in a band called Basket Case.

Curtis: I was in Burst Of Silence and I did backup vocals in a friend's band called Ball Park (?). They were called Down On Jesus.

Chris: Jeff was in some little straight edge band that no one has ever heard of. The Choke Holds or something like that.

MRR: What do you sing about?

Chris: Murder and chain-saws, shitty life, the uselessness of everything, the general selfish idiocy of the human race, being stabbed in the back and left for dead, betrayal of the family and unsuccessful family living. There is a song called "Skingraft" that has a bit of a message. It's about this woman who dragged her dog behind the car to

teach it a lesson. That asshole. The song is about her and about how humans could probably learn a few lessons like that. And maybe they would stop being such idiots. If we did that to people it would be so atrocious, but it's alright to do it to animals.

MRR: What are the titles for some of your songs?

Chris: "Left For Dead," "Skingraft," "Who Do You Know..." Another good one about being tired of hardcore and all the idiots who make it a stupid social thing. Walk on egg shells about everything you say. We're just saying fuck that, fuck you, we'll do what we want and say what we want, it doesn't really matter, these are aspects that shouldn't be a part of hardcore....

MRR: You just recorded recently.... what's going to happen with that?

Jeff: We recorded 13 songs some of which will go to the splits and the rest will be used as a demo.

MRR: What's the story behind the cops pulling you (Jeff) over for gun-running?

Chris: Hamilton cops...

Jeff: Pigs are pigs....

MRR: Yeah, but what happened?

Jeff: I was arrested by a sixteen-man S.W.A.T. team at gunpoint. The 4 people I was with were arrested. I came out of the tattoo shop and we left. We were driving and the car in front of us stopped. We tried to go around them and another car came out. We didn't know what the hell was going on and all of a sudden there is infra-reds on everyone's foreheads. We look around and there is 16 guys with machine guns around our car telling us to put our hands up. From there I got arrested. Wrongfully arrested.

MRR: Why did they arrest you?

Jeff: They were convinced that I was running guns. I don't know how, why or where.

MRR: They didn't produce proof?

Chris: They don't have to say anything.

Jeff: I hated cops before that and now I hate them even more because I realized that you just can't do anything. I talked to a lawyer, I talked to everybody involved and you can't do anything.

MRR: Why did they think you were running guns?

Jeff: I don't know. They wouldn't tell me. Maybe because I work at a tattoo shop.... I guess that's enough to go on. I honestly don't know. It's the most bizarre thing that has ever happened.

Curtis: They thought I was a skinhead and this tattoo on my neck was a Nazi lightning bolt. It says D.F.L. (Down For Life), but I guess les pigs thought it was a lightning bolt or some such 3rd Reich insignia.

Jeff: They thought we were running guns for some nazi group.

MRR: Has anything happened since then? Have they come after you about anything else?

Jeff: No, actually nothing. They said they were still going to watch us because they knew we were doing it. Blah... blah... blah, but nothing has happened since.



MRR: So you run a tattoo shop and hardcore record store in Hamilton. What is going on with that?

Chris: They (Jeff) moved their tattoo shop about a month ago and we opened, within the same building, a record store called Static Age. We just sell records and books.... It's all punk and hardcore stuff. It's pretty good. It's what the city needs. There is nothing like that for anyone who is into punk in Hamilton. And subsequently there is no one really into that so we are sort of taking a chance, but if it's there then we will

find out what's still left of that scene.

MRR: Have you found anybody? How has it going?

Chris: There is a lot of people who come right off the street... that just come out of the woodwork... that you wonder where they were the whole time. So it's kind of good once you know that there is a base of people there.

Jeff: We have a small overhead... so I think we will be alright. We don't have too much to worry about as far as rent and bills. We are covering everything now and we have only been open for a month.

MRR: What is Left For Dead up to in the future?

Chris: Smash everything.

Jeff: I don't know and I don't know if I care.

Chris: Seize the day... by the throat. Rock out and have fun at hardcore's expense.

MRR: How can people get in touch with you?

Jeff: 189 East 31 St. Street, Hamilton, ON, L8V 3P4, Canada.

Chris: Yeah, and if any bands or people are coming through our scumfuck town of Hamilton, Ontario they can use that address to call us up and we can set up shows for them. Talk to Jeff or myself.

MRR: You guys are doing shows?

Jeff: We are going to start doing shows.

MRR: Whereabouts?

Chris: You ever see any shows at the Corktown? A horrible, horrible little redneck place. Hicks with pool cues. It sums up Hamilton pretty well. It's a good spot for shows.

Jeff: Guaranteed fights every night.

MRR: Have you done any shows there yet?

Chris: I am putting on a show with Acrid and us and whoever else I can get... some local bands.

MRR: What number can they call?

Chris: (905) 388-1464.

YELLOWSKIN

Interview by Greg

MRR: To start with, give us the line-up.

Greg C. Pearson, guitar and vocals.
Steve Musto, bass guitar and vocals.
Aaron Wootton, drums, vocals and public exhibition.

MRR: Tell me a bit about the venues you were banned from and why?

The first venue we were banned from was when we were all quite young and starting out. We were in the venue (which shall remain nameless) and I fucking hate football so I kept turning over the telly and upsetting the locals, then we just got drunk and stupid and got in a fight with the landlord, the result: a life ban. A few months later we got a high paying show there, they were not happy and the show was relocated a few days before. The second time was one place where some one brought along a blow-up guitar, I pretended to play it, then stuck it between my legs, one of the audience pretended to give me head and then it was 'out and never come back'. Time number three was when our merchandise stall wasn't selling too good so Aaron plastered his ass in stickers and mooned on stage as a human advert, that didn't go down too well with the club owners.

MRR: Do you ever get hassle for your name?

Luckily no-one has ever mistook it for being racist. We're called Yellow Skin because of my blood disorder that affects my red blood cells and makes me jaundiced. It was a playground insult and so therefore a good ironic name. I find myself having to explain this a lot to people but I don't want any sympathy. I hope no-one ever takes it the wrong way.

MRR: What's the deal with you and primary skate gear?

Now that would be letting the cat out of the bag. Let's just say that us and Primary are very close-knit, plus we like the stuff.

MRR: What's more important to you, music or lyrics?

With me I guess the lyrics, I write about all kinds of shit. My lyric writing is mainly influenced by Chi-Pig from SNFU. I like the way he takes a deep and twisted insight into everyday situations. I mainly write about stuff that's happened to me but then put it into perhaps metaphors and try to add a bit of humour. I think that if you like a band's music and then you find out the lyrics are really good, too, it's a great advantage, a bonus even.

MRR: What do you see in the scene?

I see the big kids playing and we're not allowed to play because we'll just be silly and ruin their game, but some of them like our game and try to copy it, then all the big kids like them but not us. Actually, that's probably a really pretentious thing to say, isn't it? I dunno, what is the scene? We're definitely in it somewhere at the bottom. My gran keeps asking me about the band though, so that's one fan at least.

MRR: How did you get into it all in the first place?

When I was about 13, I was out buying records with all my thrash metal friends and I only had about three pound left so I found a cheap album and bought it. It was the Subhumans EP/LP, I took it home and played it loads, it really appealed to me at that time, it was so different from anything else

I'd heard. Eventually, thrash metal got the better of me, untill I started guitar lessons, I used to have lessons with a gnarly old punk that once produced an Amebix video. Me and Steve used to get him to teach us Nuclear Assault and Death Angel but he kept teaching us Dead Kennedys, so the punk thing grew on us. The first hardcore album I got was SNFU's "If You Swear, You'll Catch No Fish". I got really into grindcore, I guess skate videos was another major input, stuff like Black Flag and Descendents, not forgetting SWA.

MRR: What's the average Yellowskin show?

It depends on the audience, if the audience are lame (I know it shouldn't be this way) but we generally just play and leave. If it's a good audience then we try to put on a show, with airborne acrobatics, props, full on piss-takes etc, more than just three guys standing there banging out a few chords and shouting.

MRR: Take the piss and plug your stuff.

OK, you can buy tapes for £2 (or 3 dollars). We have 2: "Yellowskin" and "I Know You Are, You Said You Are, But What Am I?" or a smashing comp CD for £6 (or \$9) called "Anarchy Reign" with loads of cool bands, from: Yellowskin, 35 The Leys, Clevedon, North Somerset, BS21 7YQ, England. (Cheques to Pigman Records). Each purchase comes free with a fanzine and a badge while they last.

MRR: What's next for you?

Hopefully we're gonna have a full-on album out in the near future, it might be on Pigman, it might not be, I can't say too much yet 'cos I'm unsure myself. Hopefully it'll be soon, it's been fucking long enough!

MRR: Who do you rate?

AFI, The Vandals, SNFU, Ren & Stimpy, Michael Moorcock, that's just me. Collectively I know we rate Jailcell Recipes, Dead Kennedys, and probably a shitload of stuff that I can't think of 'cos you just asked me.

MRR: Closing comment?

Support your scene, it would suck more without it. Oh yeah, email at: IYFREL@AOL.COM



Tucson punks the Weird Lovemakers have been playing around for about two and a half years now. They've been on a couple comps, a split single with A Band Called Moss and their own self released "Irving" 7", but having just put out their first full length CD "Electric Chump" on local label Gouramie records, MRR seemed to think it would be a good time to give them the full length interview treatment. In retrospect this was probably not the case, but Fen Hsaio, Tim D'Avis and Mark Reynolds were stupid enough to try.

MRR: So let's get a brief history of the band.

Greg (Petix, guitar/vocals): Okay, in 1992 me & Gerard are playing in Chicago in a band called the Lonely Trojans with me on drums and him on bass. We started this little side project because Gerard liked playing drums so much and I had a couple songs to write. Under the name "The Weird Lovemakers" we played with this guy Ron Richter for awhile, then we played with Dave Riley from Big Black, the infamous fuck-lip drunk - we played one last show with him in Chicago, like three songs, and it was horrible. Dave didn't know what he was doing, and he wasn't even playing with us, just looking in disgust. That was pretty much it until we moved back to Tucson, we started up again because Gerard's girlfriend at the time wanted to play music, and I still had some songs to figure out. We got this girl named Shannon Riggs to play bass and Chrissy played guitar, I played guitar and Gerard drummed. We went through a bunch of dumb names for awhile but we stuck with Irving, which was dumber than all the other names. Shannon left, we got Bob Fanning from the Fells for awhile, then Hector. Chrissy moved to Spain and Jason joined on guitar and as soon as that happened, we became the Weird Lovemakers...

Hector (Jaime, bass/vocals): And then people started complaining that we were too macho. That's when they started calling us a hardcore band.

Greg: Yeah, we lost our estrogen.

MRR: So, does that explain the younger audience?

Gerard (Schumacher, drums): The younger audience likes us because we are "on the tip".

Jason (Willis, guitar): It's also because Gerard is an educator of young



minds.
(Gerard is a middle school teacher)

Gerard: No, I think it's because we're "fresh".

Greg: Gerard threatens to fail the kids if they don't come see us.

MRR: How does this "no veto of songs" rule work?

Greg: Basically, it's if one of the guys writes a song and really wants to play it, we have to; even if we all think it's shit. If he's obstinate enough he could play it at every show. Most of the friction I've had in all the bands I've been in for the last ten years have come from problems like that; people saying "Well, I don't like that song. That's not our sound.", and I've always liked bands who jump all over and like to do different shit. It's probably kept us from a lot of fights.

Jason: Yeah, I think our biggest argument we've had like that has been about a cover song.

Greg: Basically Gerard tried to get around the no veto rule, tried to amend the constitution, like it didn't count for covers, but we shouted him down. We had a coup.

Hector: But it's not like we're all obstinate enough to want to play a song that nobody else in the band wants to play.

Greg: I am.

Jason: I've dropped songs because I felt like we weren't all into it. It's not really

"no veto", sometimes it's just like revolving dictatorship.

Greg: But we're all pretty much coming from similar places. We're all pretty much rock.

Gerard: It's a consequence of ineptitude though.

Jason: Yeah, we're thinking "this is our totally new wave song" and when we play it people are like "sure, that's really 'new wave', man". It's not even remotely close.

MRR: You guys have some songs that are clearly not serious, and some like the Norteño song that

would sound like a novelty to the casual listener. Do you worry about getting lumped in with stuff like that?

Greg: "Goof Rock". In the Toxic Ranch catalog we were listed as something like "Tucson's answer to NoFX", who I'd never heard.

Jason: And who we sound nothing like. It was probably just because Greg's fat.

Greg: Yeah, I think they're just saying because I'm a fat guy...

Jason: But they don't say "Hey, it's Poison Idea" though. I've always liked bands with a sense of humor, like the Angry Samoans or something, but at the opposite end of the spectrum you have shit like the Dead Milkmen and it would be a nightmare to be thought of as being in league with that crap.

Hector: But it would be worse to be lumped in with bands that are totally humorless, too serious.

Gerard: I personally don't care. Who cares if people think we're goofy?

Greg: Of course I don't care, it just undermines things that you might want people to take seriously, my lyrics are mostly pretty serious I think...

MRR: Yeah, but they're funny.

Greg: They just seem that way cause Hector's lyrics are just one big downer.

MRR: Well one thing that stood out to me was that a lot of the lyrics are more reminiscent of older punk bands, with a lot of directionless boredom and frustration...

Jason: Ahhh, that's all punk bands ever write about.

Greg: With some of my favorite bands, I don't know what the fuck they're saying; their lyrics are just totally nebulous and I still love their music. The other side of the coin is bands where the lyrics are so stupid and obvious like "I got my car and I got my girl and she digs me hard". Two extremes and I hate

them both.

MRR: (to Greg) Explain your "Captain Ugly" philosophy.

Greg: It's not a philosophy really...

Hector: It's about Greg making out with cute girls and then claiming that no one likes him.

Greg: Hey, crippled people can overcome their crippled-ness. I just don't think people are willing to admit how important looks are in this world, so a lot of ugly people grow up thinking that they suck but the reality is that it's just because they aren't beautiful that people don't like them. People like to pretend that nothing's going on, but it's a war. The truly sad thing is that I'm not above it, I like beauty too. Nobody jerks off to Mother

Theresa, they go for Pamela Anderson.

MRR: Do you still accept every offer to play?

Gerard: We keep saying we won't, but then we always end up doing it.

Greg: Yeah, we play a lot. There's lots of times when we want to say "no", but we're grateful for the attention. We're like a homely girl at the prom.

Jason: I think the reason we get asked to play so much is just because there are so few punk bands in town, so we do the playing-out equivalent of like three bands.

MRR: What are some memorable/immemorable shows you've played?

Jason: The New Bomb Turks. Even though my guitar got stolen, they were great.

Greg: The Motards show in Austin.

Gerard: Scared of Chaka was memorable.

MRR: What about worst shows?

Jason: Man, that's no problem. Vanilla Trainwreck, Thee Hypnotics...

Greg: Chrome Cranks.

Jason: Yeah that was pretty bad, and actually they're not so horrible on record but they were bad that night. That was the show where some guy kept yelling "play something good" and the singer was like "We just did! That was good!", really exasperated.

Gerard: Half Japanese.

Jason: I liked some of their set.

Greg: The best thing about that was Sherry dancing, she was so happy.

MRR: What about worst reception?

Greg: Tucson.

Jason: That Portland show was pretty bad.

Gerard: Yeah but the four people there loved us.

MRR: No cigarette butts thrown at you?

Jason: Someone spat at the stage once, but I think it was one of those punks who was spitting to show affection. There were a couple of DPC shows though, where no one was there and we were playing, and we were sucking.

Greg: Apparently Layla told

me that half the girls in Gerard's class back then wanted him to be the father of their children.

Jason: Hector got kissed by three or four girls at our Halloween show. It was like girl after girl coming up and kissing Hector, and he just continued to play and grin.

Greg: Yeah, they nudged past me to get to him. When the song was over I went to the mic to try and make them feel guilty like "Hey, I haven't been kissed yet", so Travis and Omar kissed me. Great.

Jason: I think that after awhile these girls just noticed "Hey, Hector's a fucking great looking guy. I'm just gonna kiss him."

MRR: Did he get any dates?

Greg: No, Hector's a puss.

MRR: Are you bothered that Greg just took a sip out of that bottle you're going to pour into your cup, Jason?

Jason: No, I'm just not going to pour anything from it into my cup.

Greg: I'm surrounded by a bunch of pusses.

Gerard: I'm not afraid of germs.

MRR: But you're Australian.

Jason: Yeah, you were weaned on Vegemite and Foster's.

MRR: How was working with Jim Waters (producer of "Electric Chump")? Did he give you the "Jon Spencer" treatment?

Greg: A nightmare. He called me "cunt face". He called me this many times.

Jason: When he wasn't busy implying that Gerard slept with his mother.

Gerard: I totally missed that.

Jason: C'mon, it was all day.

Gerard: There

was a theme of abuse every day.

MRR: And the theme was always you?

Gerard: No I wasn't the target every day.

Jason: I was never the target, Jim and I got along swimmingly.

MRR: How much of the sound on there was his doing and

how much was just "happy accidents"?

Greg: Well, it was more our ideas and his knowledge.

Hector: There were a lot of things that Jim convinced me to do vocally that I might not have.

Gerard: So wait, you're saying that Greg and I were the only targets?

Greg: In all honesty, Jim was great. There were some songs where it's not like we got the "perfect take" or anything, maybe just the "serviceable take", you know? The take where at least I didn't drop my guitar.

Jason: There were a lot of things that we wanted to play around with that we got to though, like I wanted that tampoura on "Smells Like Rain" and Gerard wanted to play the xylophone on "Hydrosonic"...

Greg: And I wanted to mic a dead rat. The sound of a dead rat.

Jason: And you can pretty much hear it throughout the whole album.

MRR: What's the hardest part of being in a Tucson band?

Greg: Lifting equipment.

MRR: Which I heard Jason often doesn't take part in.

Jason: Yeah, when I joined the band they gave me fifty cards that get me out of lifting equipment. I've used twenty so far, and I have every intention of using the next thirty.

Gerard: Driving so far to play any out of town shows is a drag. Tucson is pretty isolated geo-

graphically.

Jason: Oh, what about the demon animals that swoop down and kill people?

MRR: The Chupacabre?

Jason: Yeah. And that weeping woman who's been



stealing children out of the park? She's probably who stole my guitar.

Greg: I hate the Jackalopes. They got my amp.

MRR: So is this a hobby for you or what?

Greg: It's a hobby that's the best thing in my life. I have a shitty job, I work in a coffee shop, so the most important thing for me is the Weird Lovemakers. If it weren't for this band I don't know if I'd play guitar. Even now I don't really play, the way I write songs is I just get the song in my head and I

call up my answering machine and hum it, then I try and play it from that.

Jason: I'd never played the guitar at all until I got to Tucson. No matter how many times people told me how "easy" it was, I couldn't get past the initial stages until I saw the Fells play here. I was talking to Heath later and I asked him how long he'd been playing and he just kind of shrugged and said "maybe a couple of years". I guess I just finally

hit

That's why I did

that "how to

play these songs"

insert for the 7"; about the two finger power chord

trick. Heath loaned me a guitar and once I figured that two finger trick out I wanted to make sure everyone knew that there really was nothing to it. I mean, I was writing songs in like a week.

MRR: What do you think about the way punk is being commercially marketed these days?

Greg: I think it's good. I mean, I think punk is the best music out there, and I like turning on the radio and hearing "People Who Died" instead of "Freebird", you know what I mean? I think it'll encourage people to listen to good stuff and form bands. Sure there'll be more "poseurs" or whatever, but that's always been the case.

Hector: I don't think that the bands hitting it big, who are supposedly "punk" really represent the whole inde-

pendent side that we think of anyway. Gerard: There are still the same two sides of it that there have always been. A lot of mainstream kids will go for it and then hopefully some of them will dig a little deeper and get turned on to more independent

ard, that does not make her a man. Greg: Some of the stuff that I hate the most is dub reggae. Jason made us listen to that on tour.

Jason: Hey! Jason did not "make us listen to it", because Gerard and Hector like it too. Whereas the big Clash fan over here, does not.

Greg: That's what ruined the Clash.

Jason: What ruined the Clash is that they stayed together after the first album.

MRR: What did you guys eat today?

Greg: I worked today, so I ate a lot.

There's lots of food to be eaten there.

Jason: Sodapop.

Cereal, chips and salsa.

Hector: Eggs. Nothing but eggs.

Greg: Quiche, and a bowl of soup.

(pause)

Gerard: Now let's be truthful, Greg.

Jason: And a plate of infants.

Gerard: I ate a bean burrito, side of nachos, a veggie burger with french fries, a jar of Gatorade, a yogurt smoothie with banana and chocolate syrup with berry mix...

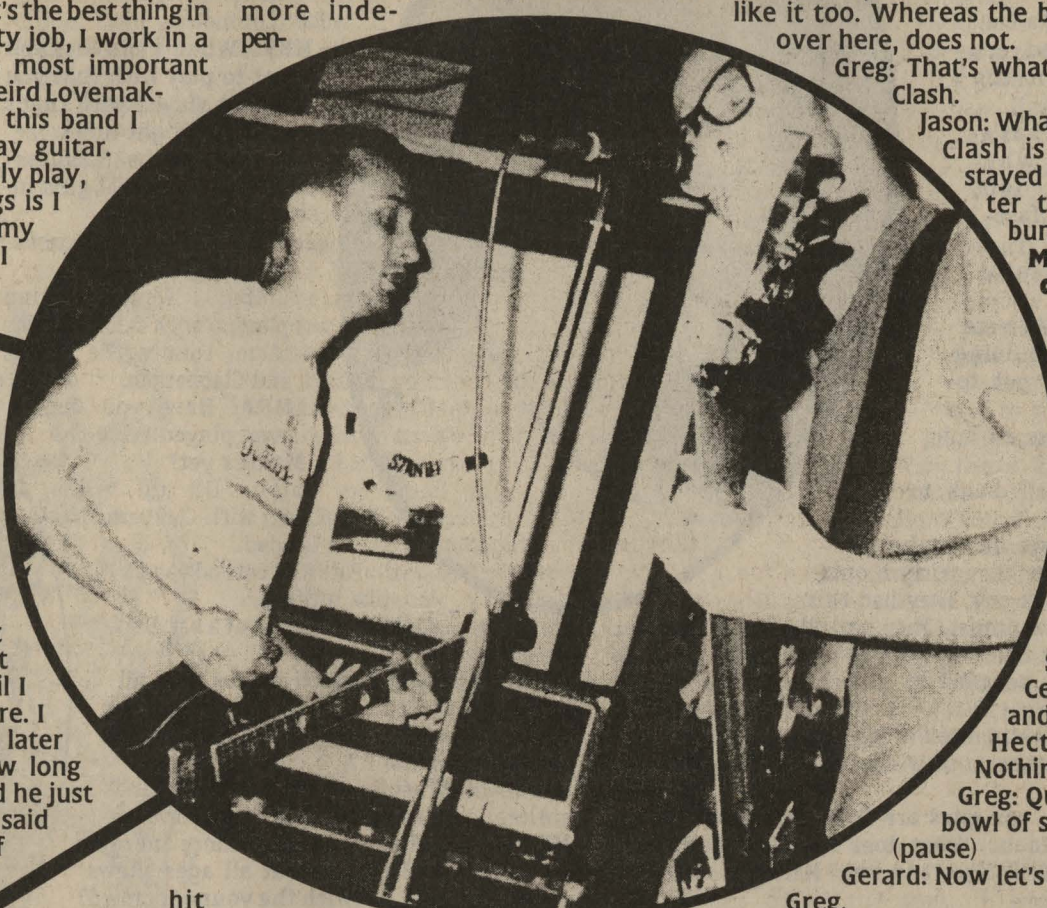
Jason: Just put that Gerard had vegemite. Some wallabies. A fried dingo.

Gerard: ...and protein powder, and oh, mid afternoon I had an ice cream lollipop, some Sun Chips, when I go home some ice cream...

Jason: Hey if anybody out there has a copy of the International Discography of New Wave #2 that they want to get rid of, tell them to send it to me. That, and the "Are We Too Late For the Trend?" comp, and, uh, any interesting info about the Bizarros.

Greg: And I'm looking for "Brother Power the Geek" #2.

Weird Lovemakers: PO Box 3775, Tucson, AZ 85722, jalpwi@azstarnet.com, Gourami Records (CDs \$12 ppd): POBox 876 Tucson, AZ 85702, <http://www.azstarnet.com/~gourami>



Interview by Leaann

MRR: First off, what's up with the name?

Pat: Ed made it up.

MRR: How'd you come up with that name, Ed?

Ed: I was in a band called Loaded, and now I'm in the Withdrawals.

MRR: That's probably why you're a lot tighter and faster now.

Everyone: Yeah! (laughter)

MRR: What were you guys all doing before you got together?

Pat: Well, we all hung out, and...

Colby: We all drank together.

Pat: Yeah, we all drank together. Then they kicked out that one dork guy. They had this, like, stupid guitarist. They got rid of him and got Dan.

Colby: And he tried to play bass but he couldn't.

Pat: That's pretty much it. We just hated all the other bands in our area, so we decided we'd make a cool band.

MRR: Yeah, you guys are from farm town, U.S.A. Lewiston, Idaho. What does one do in Lewiston?

Dan: Ride BMX bikes and wear Metallica shirts. (laughter)

MRR: You guys have a new 7" out; do you plan on touring this summer?

Pat: Hopefully. I hope so. If the van can make it.

MRR: Pat, I was reading over your lyrics in the record and I noticed that you have a lot of anger towards the government and politics in general. Is there anything you want to say to the people reading this interview?

Pat: Well, everything is based around mass mentalities. You know; where it's left wing or right wing? There's no place for individuality in politics. And that's stupid. And, I'm tired of everybody being a token. Like, Colin Powell—the Republicans didn't point out that he had Republican ideals, he was just the token black. Then, the Democrats used



Jesse Jackson as their token black guy. It's just stupid; it makes no sense. But, we might as well talk about something in our music.

MRR: What kind of music do you guys listen to?

Colby: The Ramones.

Pat: Conflict.

MRR: What band do you want to play with that you haven't played with that's out there right now?

Colby: Madonna. (laughter)

We're all material girls inside. Black Flag.

Dan: The Buzzcocks. They're pretty cool.

Colby: I wouldn't mind playing with D.I.R.T. I like them. Locally, the Makers and Clabberhag.

MRR: Have you guys ever played with the Makers yet?

Colby: Uh uh. We played with Clabberhag in Loaded.

Pat: And Intifada again. I like Intifada.

Colby: Except not at a bar. Bars blow.

MRR: So you'd much rather play all ages shows?

Colby: But, with all ages shows, you always have to bring the P.A.

Pat: Yeah, but, at least I can watch the bands at the all ages shows. I still got one more year.

MRR: Do you find that there's more energy going on at all ages shows with the younger crowd?

Colby: Oh yeah. But, we're more energetic at bar shows 'cause we're more...

MRR: ...drunk?

Colby: Yeah. (laughter)

Dan: Not here, though. 'Cause they just sit there and look at you.

Colby: It's a bunch of 21 year olds.

MRR: I don't know; at that show down in Lewiston, you guys were pretty energetic. I enjoyed watching Pat bleed all over himself. That was pretty energetic. (laughter)

Pat: Yeah. We haven't had a really cool crowd yet. It's all that testosterone, 'let's shove each other' stuff. Nobody pogos any more.

MRR: How long have you guys been together.

Pat: A year?

Colby: A year.

MRR: So, was the Withdrawals last year. Dan's been with

Dan: Last April.

Colby: Yeah, since April. W

player out.

Ed: On stage, before we pla

Colby: Yeah. We kicked our stage.

Pat: And he kept on playi

MRR: You did? You literal

Pat: Yeah, before we started play and he kept on calling it a joke.

Like, "What-ever, man."



Ed said, "After this show, you'll never be in this band again."

MRR: So, what are you guys studio today?

Pat: Recording a new 7".

Colby: A split with Kringe.

MRR: Is there any theme

Colby: It's theme is, appare

Pat: Every punk band has police, I guess.

Colby: We've all had run-ins

Pat: Yeah, like my flyers.

MRR: Didn't you have a so

Ed: "Serve & Protect."

Colby: It's gonna be on the

Ed: Right.

Colby: We've all been arrest

wals a band last summer?
first show about this time
s for...

le kicked our other guitar
yed.
first guitar player out on

g with us like a dork.
ly just said "get out?"
l. We were getting ready to



ys doing in the recording

to the 7"?
ntly, police.
to have a song about the
s with the police.

ong about Idaho police?

7".

ed.

Ed: Urinating in public.

MRR: You were arrested for urinating in public?

Ed: Yeah.

Pat: I've gotten minor in consump-
tion, minor in possession, obstruc-
tion of justice, verbal assault on an
officer, the flyers for that show...

MRR: Yeah; what did you get a ticket for?

Pat: I posted all these flyers that
showed Jesse Helms crucified
and, like an idiot, I put my num-
ber on there for show info. So,

all those "citizens" got
pissed off about it
and called the
cops. The cops

woke me up at

7:00 am and

I had to go

down there. I

went to an in-

terrogation

room and an

officer was yell-

ing at me. I adver-

tised without a city

permit, which is a

\$65 fine. And then,

a week ago, I got

pulled over.

Colby: For driving

a shitty van.

Pat: Yeah. This guy

I was in the car with

had a bong on him

and he threw it in

the back. When the

cops searched the car,

they found it, and

the guy didn't

fess up so I took

the blame for

it. They had

me out in the

middle of this

busy street,

looking at my

eyes like I was

some sort of fuck-

ing junkie.

MRR: That probably has to do with living in such a small town.

Pat: Something. It's hard. It sucks.

MRR: Going in an interrogation room for a band flyer.

Pat: Yeah. The thing is, our
flyers got up with all these
other band's flyers for differ-
ent shows that night and they
never got fucking called or
anything. It was just us.

MRR: Because of the art work?

Pat: Yeah, they got pissed off.



They were telling me how disgusted they were by it.

Ed: Three thousand complaints.

Pat: Yeah; they got three thou-
sand complaints in a week
about it. In a town of thirty
thousand?

MRR: So, what have you been arrested for, Ed?

Ed: Colby. (laughter)

Dan: Have you been
arrested?

Ed: Yep; urinating
in public.

Colby: Oh, I got ob-
struction of justice.

I was in my ex-girl-
friend's house. The

people upstairs had
just moved in the

night before and I
used to go in and out

of the house like it was
my house. They thought

I was a burglar 'cause they
didn't know me. So, they

called the police and the police
came down and grabbed me out of

the house and put me outside. They put my head
against the hood of my car and cuffed me and pulled

guns on me and everything. Even though she was
home and I just walked in. They hauled me off. I got

bailed out, but it was for absolutely no reason what-
soever. And she even said, "He's supposed to be here,

I live here, this is my house." They just did it 'cause of
the way I was dressed.

Ed: And they were bored.

Colby: I mean, when they pulled the guns on me, I
wasn't mouthy, but it was in their house that they

actually pulled the guns. In someone else's
house. I had my hands up and I was, like,

"Look, I have my I.D. right here," you
know, I had my hands up and every-

thing. They go, "Freeze!" They
were all freaked out. And I said,

"Fuck it," and tried to run past
them and that's when they

took me down. Cuffed me,
slammed my head against

the car; they didn't ask me
any questions. I had dated

the cop's daughter at one
time and I think he remem-

bered me. That's how I got
this scar on my wrist. His

daughter was a shitty fuck.

MRR: Dan, have you ever been arrested?

Dan: No.

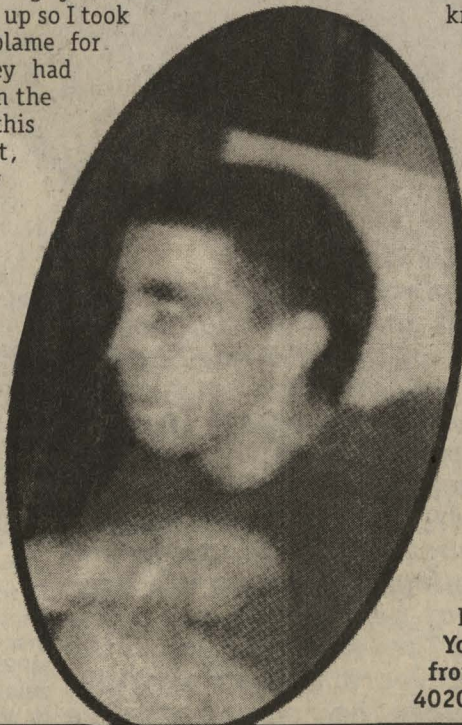
MRR: Oh, Dan.

Dan: I have to babysit these
guys.

Colby: He wears a halo. He's still
in high school.

Ed: Yeah, he's got time.

You can order the Withdrawals' 7"
from: Nervous Wrechords, PO Box
40201, Spokane, WA 99202.



MRR: When we were about begin, one of the member found Omikuri-Ball (It's a silver color ball with horoscope signs curved onto it. You put in money from the top of it and press the button of your sign, then it'll give you the horoscope) your sign, then it'll

Y: Isn't it usually placed at places like Ramen restaurants? It's placed at places like Ramen

MRR: It's unusual to see this in a cafe. Besides, you don't see this stuff these days any more....

E: Or on the roof of a department store.

N: Does it really gives you the right horoscope?

Y: Oh yeah, I remember one time I stole one from a bar and then I took it apart at home. I found out that it doesn't matter what your sign is, it gives you one reading whatever the button you press. (laugh)

T: So, it's matter of how you take it, huh? (laugh)

N: Man you're busted 'cause it says "you'll be arrested for taking this out or stealing" on the back. (laugh)

Y: It must've been expired long time ago. It's been three years.

MRR: Did you know that the company who makes those is located very close from here? It's the same company that makes fortune cookies. (laugh)

T: One of my friends got a job in a phony place like that. He'd think about those fortune messages all day long. (laugh)

E: I know a guy who's working at some condom company.

N: Oh, have you ever bought a rubber from the vending machine? Isn't it so embarrassing?

T: No way. (laugh)

N: My friend is an expert on buying rubbers from the vending machines. He would take his girlfriend on the back of a bicycle and ride to stop right in front of the machine perfectly. And then, she puts in some money very quickly and just grab the stuff. Then they take off really fast.

T: Coolness! That's the man! (laugh)

MRR: I'd call that "teamwork".

T: Yep, that's the start of the "cooperate work" (you know what this means..). (laugh)

MRR: OK, We'd better start the real talk before the show starts. How 'bout starting with intro of the members.

T: I'm Tokue, the drummer.

N: Vocalist, Nang-Chang.

Y: I'm Yamada, the guitar player.

E: I'm 'Eat Shit & Die', play bass

MRR: When did you guys start?

N: About the end of '80s. Only the guitar player has been changed last year, the rest of us are the same from the start.

MRR: So, fixed members 'till now?

T: Going into the 7th year now.

N: When we first started, we only did shows a few times a year but we've been keep practicing every Tuesday and Fridays. We still don't know what's on TV on those two days.

T: All of our friends and family even know those two days are unavailable.

N: The other day, we had Tuesday off. So, I turned on the TV to see "Naruhodo the world" (a quiz show, Pushed had once appeared on it as a Japanimation freak..), but it discontinued the show about 3 years ago.... (laugh)

MRR: So, what's taken so long to get to this first single release?

N: We weren't even thinking about any record releases at all.

T: We were just hoping maybe someone would bring us an

Smash Your Face totally blew my mind when I first saw them live. I felt so stupid about never realizing that there was such an awesome band as this existing. Those bold and obnoxious vocals and people with instruments on the back cranking out some super short savage, it was the shocking moment that I felt like seeing some kinda HC mutant right in front of my eyes. Their motivation was a simple desire of the members wanting to play some music in a band, and wanting to play the HC. Non-hardcore attitude, or not being stuck up, made their sound one of a kind. They finally released the first grand single after six years. Well, no wonder I never heard of them. Before their show began, we went into a cafe near the club. ...Akira

offer....but it just didn't happen. (laugh)

MRR: So, basically you guys just kept practicing...

T: That's right. We were having a blast. It was kind of the continuation of after school club activity, getting together after school.

N: Even now, it hasn't changed

MRR: Do you think the sound has been changed since the start?

N: I guess it's been changed when we started, we were very desperate. (laugh)

T: We were making a desperate attempt to make the sound. We were trying so hard to make a piece of music.

MRR: It wasn't even hardcore?

N: Well, at least we listened to those bands on Selfish Records stuff. Also, we used to go to the clubs in Tokyo pretty often.

MRR: You guys never used to listen to the bands from overseas?

N: In our case we'd see those foreign bands t-shirts on other bands player wearing them, and we'd check them like "Ah...that's SNFU...and 7 Seconds... and go home and look for them at the record store, something like that. Other than that, we didn't really get info on foreign bands.

MRR: In the simple words, SYF's sound is not too much like the typical Jap-core or those UK influenced type of stuff. It's more like floating somewhere in between Jap an and US sound. That's why I thought you guys were pretty much into some stuff from US bands.

N: Well....we do listen to so-called sounds, like Black Flag or Minor Threat or Avengers...

MRR: You guys must have lots of original songs after all this years?

N: Actually, we have none. (laugh). It takes long time for us to write songs.

MRR: This time, you released two singles about the same time and each side only have one song, also they are super short. Why did you decide to separate in two different singles? Even one sided EP could have covered all those songs (laugh)

N: It's because they are for single records. I think that's the way it really supposed to be. Each side contains one song only means you can enjoy and appreciate them. I'm kinda proud about the way it came out, you know the typical hard-core records just cram so many songs

MRR: It was kinda reminded me of the Dwarves's single and I thought it was cool.

N: Yeah, other bands were even amazed about how we could release two records with just two songs each.

MRR: Even the second one has no sleeve. Just got a paper sleeve and a stamp on it

N: That's simply because we spent too much money on color vinyl and stuff. (laugh)

MRR: What about your own label, Ride On? How did that thing happen?

N: We were thinking about releasing a record, but no one would release it (laugh) So, that's why we just go ahead and made one.

T: Basically, we were doing something we want to. Other people just tend to rely on the others too much, they just wait for someone to help them out. They don't even seem like saving money for it.... Those people ask us like "How you did that?" but I think anybody can do it if they try. We just save money for ourselves, perform whenever we can, release records, and make plans for the tour, just taking our time

MRR: But you guys are not a DIY band, are you? I mean one of those bands who's calling themselves DIY?

N: Seems like a rad thing to do. They look so proud of what they do. But that's the way it should be. The important thing is the quality.

T: In our case, we try to manage what's in front of us one by one. The result of the band or records comes out pretty satisfying ones. We don't care if it sells or not. (laugh)

MRR: Taking the action because you want to.... that seems like the hard thing to do for others...

N: That's easy. If you want to do some thing, you research and take an appropriate approach. If you want put an ad or something, just open the first page of MRR, it's all written there for you. If you really desire to do something, you should be able to do it. That's how we came along....

MRR: You guys are on the stage pretty often in Tokyo lately, but what about your local area, Yokohama?

N: Well...the locals don't really care about us. Tokyo is a lot easier to anything. There are lots of clubs, too. There aren't many places to play in Yokohama. Not many people are listening our kinda music, either.

MRR: So, with your long existence, audiences might've grown up together too?

N: Not really so. The early fans disappeared long time ago. And we don't necessary do performance with the hard-core people, either.

T: Last year, we played with some high school's Metallica's copy band. (laugh).

E: Or even with Helmet's copy band. There were no audience then. The people were like come up to us asking "Can we go home, yet?" (laugh)

MRR: The Hard-Core is becoming kinda big thing again now, doesn't it making things easier for you?

T: We didn't really notice that.... But there are more audiences if I'd think about it...

N: One time we weren't doing any shows at all. I don't remember why but after a period of a time we did like 40 shows a year. (laugh) We just suddenly start playing like that. That's why we don't know what the other bands are doing and stuff.

MRR: How about checking out some new records or new bands??

N: No, we don't do that at all. (laugh). If we find something we like at a friend's house, we'd write it down. That's all about we'd do.

MRR: If you'd explain the sound of SYF to someone who doesn't know about you guys, how would you do that?

E: I would say you have to come to our show

N: It's awesome anyway.

MRR: Is it that great always?

N: We are not really thinking about anything.

MRR: You guys rage?

Y: Depends on how we feel that day

N: When something good happens, we rage.... you see really wild bands sometimes but we don't really know how to put that kinda power into the show. (laugh). Like some other bands would do like, while singing they scream and when it's done, they just talk normally like "the next show will be...." isn't that so embarrassing to do? (laugh). We kind of get shy about it. So it all depends on our feelings.

MRR: OK anything else you want to say before we go?

N: We hope someone overseas who's reading this gets interested in us and ask us to do a tour or something. Somebody invite us.... well, if we don't get any response, we'll just have to look for one our own. (laugh).

T: By the time people read this, we'll have the 3rd single released. Don't think us like "duh.. Japanese again...", just listen to it, and you get your ear burnt off!



Contact them at Ride On Records, 31-20 Chigusadai, Aobaku, Yokohama, Kanagawa-ken 227, Japan, fax +81-045-972-7730. Their Records are also distributed at Groovy Wax, PO Box 3862, Chicago, IL 60654, 312-527-4958.

My earliest memory of Flatus dates back to about 1988 when they were distributing these bizarre full-color stickers which depicted some kind of chemical explosion with the words "F-L-A-T-U-S NJ's newest punk band" printed on



top. Since those days, Ted and company have released a string of singles as well as a full-length CD on their own Round Records label. The band has gained a substantial following over the years, sharing bills with bands

FLATUS

like the Misfits, the Meatmen, Shudder To Think, the Dickies, Rhythm Collision and many more. I caught up with the band at their recent Coney Island High show to find out what's new. Interview by Zeckle.

MRR: How long has the band been together now?
Ted: we started playing in the beginning of 1988, so about 9 years.

MRR: How many line-up changes have you had?
T: Too fucking many! Mick is our sixth drummer and Gene is the fourth guitarist. Of course, I'm the original bassist but this line up has been together for longer and is way better than any past line-up. In my opinion, there have been incarnations of Flatus that have sucked but this line-up is literally a different band. Gene writes and sings like 50% of the material now, when I used to do everything myself.

Gene: Ted used to be the songwriter, the label, the booking agent, the promo guy...

Mick: And the bass player.

MRR: Was there ever a time along the way when you felt like giving up? What would you do if you weren't in a band?

T: No, although we never had any huge financial success or anything it's always been fun. I just want to play and that's all we've ever wanted to do. That's what's missing from the scene today, there's none of

the unity that used to hold it all together. It's like I was talking with somebody from the original Maxwell's scene and what he was saying was like, in those days a band would be lucky to make one record in their entire career, but today there's such a glut of bands and releases... the dynamics have changed so much that everybody's attitude is like competitive instead of supportive.

G: Once all the glam-rockers realized that punk was lucrative, they absorbed it. That's what our song 'bandwagon' is about. One band succeeds at something and the next thing you know there's 20 mediocre imitations of that band out there.

M: Without the honesty.

MRR: Yeah, and isn't that what got you into punk in the first place, the pure honesty?

T: Honesty and energy.

MRR: What do you have to do to keep the band going?

G: We all have jobs, I give guitar lessons and Mick works at a music store.

MRR: Do you see any difference between making records for a major label and working for a large corporation?

G: Not really, in both instances you have

to just weigh what are you giving up and what are you getting in return? If you can make it work for you, then great.

Nobody likes to work for somebody else, but if you can use that to help yourself get more independence, then in the long run it's worth it.

T: Like I work at this restaurant, The Phone Booth. That's not what I want to do, but it allows me to be able to play in the band and gives me the flexibility to tour whenever I want.

MRR: So would you ever sign to a major label?

T: You just can't sacrifice your integrity. Do what you have to do, just don't compromise what



you believe in. We've been D.I.Y. for so long not because we didn't need any help but by default. All we ever had was ourselves, so I don't even see the major label thing as being an issue with us.

MRR: OK, I have a real problem with your song "bud-get beer" cause it's like, 'Oh yeah, isn't it great to drink cheap beer' when it's really

Would you change it if you could?

T: It's an absurdist name. We know it's stupid and that's exactly why we picked it. It's also kind of disturbing too, y'know? Farts make you laugh but then they make you sick. So there's that whole funny, horrifying thing going on there.

M: There are so many stupid band names.

MRR: So, Gene, you just had a baby huh?

G: Yeah. His name is Shane.

MRR: How will that affect the band's touring schedule and all that?

G: It will be hard but I've got it all worked out. My wife works also and is very supportive of the music. She knew getting into this what it was going to be like to be married to a musician so it's not like we weren't ready to deal with it.

MRR: Who is the greatest punk band of all time?

T: Don't be an asshole! Of course it was the Ramones.

MRR: Yeah, but

you've got to

admit that the

last few al-

bums were

T: They

M R R :

Ramones

T: Do you

entire

should let

we're fuck-

MRR:

pitiful.

were the kings.

What do you think of the series?

mean where each band does an Ramones record? Somebody us do one of those! I mean, ing dedicated Ramones fans.

I heard the Parasites are doing the It's Alive album, and they're recording it live. OK, next question some of your lyrics are a little.. um... insensitive to women?

T: That's bullshit. We have a few lines here and there in some songs that people get offended by, but it's all in good fun. A few years back we had a song, "get it while you're young" which was a true story about a kid getting laid by an older woman... and hey we were kids ourselves then. Then there was that song "lookin for a party" which was on

our "silent but deadly" 7-inch back in '92. Actually, a girl from MRR cut us down on that one for the lyrics. The controversial line mentioned something about a girl who had really big tits. But, what the fuck.. That girl really had big tits! It wasn't written maliciously or anything, it was just a goof. We aren't the most serious people you'll ever meet....

M: A lot of the new songs are more serious.

G: But it's not like we hate women or anything, I'm sure we'll write another stupid song in the future. Besides,

we like girls with small breasts also. We love all women.

MRR: Could anarchy work?

T: I don't think so. A lot of people might be

responsible enough to deal with it, but eventually those people would organize some how and it would be a kind of government anyway. It would just start all over again. I'm not positive that most people could handle the responsibility of a real freedom. People are sheep. **M R R :** What will Flatus be doing in five years?

T: Don't you worry,

we'll be doing this for a long, long time.

M: Either we will be incredibly popular or unbelievably obscure but we'll still be at it.

MRR: What does being punk mean to you?

T: Not much of anything really. I don't consider myself a punk at all. I'm just a guy from New Jersey who likes good upbeat music. I enjoy punk rock and the punk scene and that's it. I don't get too involved with the political bullshit.

MRR: Do you think politics have any place in music?

T: For some bands, their message is more important than the music. The music is simply a vehicle to get the message across, kinda like rap. There's really nothing wrong with that, cause if you have something to say music is a pretty good platform to speak from... there's definitely a big enough audience. The 80's were tough for bands like us though, cause everything was that preachy New York hardcore stuff and if you weren't into that, the scene was pretty scarce. But, you know, whatever you're into.

MRR: I understand you went to the KISS reunion.... why?

T: I grew up listening to KISS and The Rolling Stones. To me it's all the same, it's all music. Yeah, the reunion thing was definitely hokey but then again KISS were blatantly commercial from the start. What's really offensive is like The Sex Pistols reunion.... egad!

The new Flatus album "Aural Fixations" is out now on Black Pumpkin Records. For more info, write to: PO Box 4377 River Edge, NJ. 07661-4377 USA. They even have a website: www.blackpumpkin.com



pathetic. That's just another way for the government

to get over on you, selling you shitty alcohol to keep you quiet. It's just another opiate for the masses, really no better than religion.

T: I see what you're saying, but our song is more of a tongue-in-cheek tribute to our dysfunctional society. Just like how welfare recipients can't buy food but they have a T.V. and beer. It's all backwards. Y'know the lyrics are like "lost my job just last year, now I'm drinking budget beer."

MRR: Who are the best current local bands?

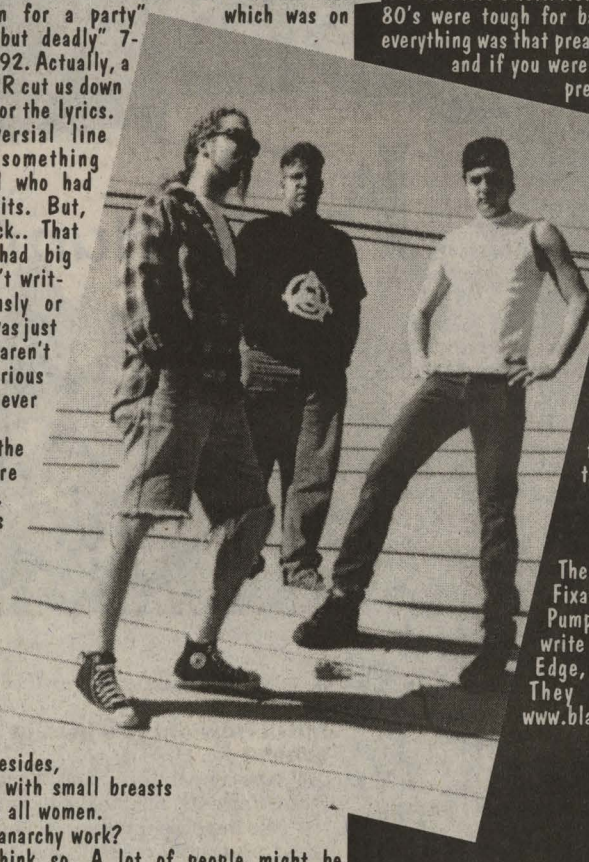
T: There are a lot of killer bands in New Jersey and New York. We probably have a couple of the best oi and punk bands around with The Wretched Ones, Niblick Henbane and Headwound. They all rule. Plus we have Anger who are a great punk band who we play with and go on the road with regularly. Electric Frankenstein is also really cool. There's also a lot of pop punk type bands like The Fiendz, Felix Frump and the Plug Uglies who are really cool. There are really too many good bands to list everyone, but we're definitely in a killer place for original bands.

MRR: So how did the Black Pumpkin thing come about?

M: Well we've actually known the guys from The Fiendz for a bunch of years and actually Jerry was gonna produce our last one but that never materialized.

G: We weren't ready anyway... back then it was just rush everything, y'know time is money and all that. This time we decided we wanted to finally make a record the right way, go in there and take the time to get killer sounds and it really paid off. So when Black Pumpkin heard the new material they were like, Yeah!

MRR: Why did you name your band after farts?



Straight Faced-Huntington Beach Hardcore punk? Label it whatcha want! Here's a lil' interview with a band that is taking the U.S. and Europe by storm. This is a band that needs no introduction. Uh, well I just did one. Well, here it is. Jonny (vocals) and Dave (new guitarist) are present for the interview. Questions by Schizo.

MRR: Tell me about the Europe tour you recently came back from.

Jonny: We toured with Ignite playing in front of 2,000+ people. Kids out there don't have shows going every weekend. Out here (in Orange County) you have ten different shows you can pick from on a Friday night. They don't have enough live music to take for granted—and when bands come, the kids really appreciate it.

MRR: Do you describe your music as hardcore?

J: Any time you label a band's style of music, it gives preconceived notions about the band before they see them play. Our music is pretty aggressive and hard. I suppose it's hardcore; I like to see it as more than one specific style of music or writing. We're just beginning to do what we're going to do with the band.

MRR: Do you have some kind of message or attitude you portray?

J: Lyrically if there is a message, it's a positive one. I'm pretty positive and maybe a lot of negative things are around me.

MRR: Like what?

J: Being 23, 24 and growing up in Huntington Beach, there's a lot of negativity around me.

MRR: Drugs or violence or . . . ?

J: I've had some pretty bad problems with drugs in the past. And as far as the scene goes, there is a lot of violence out here. We definitely have songs that address those issues. I think music is basically for everyone. Where I come from was the scene when hardcore bands, punk rock bands, and even metal bands could play together on the same bills and everyone would have a good time. It was awesome. People don't need to be locked in with "I listen to this".

MRR: Any good groupie stories?

J: The way we like to look at things is we play songs and if people are into them, that's really cool, and we just happen to be the people playing it. There's a couple of stories that would have to be censored for your magazine

with interaction with kids or whatever. We usually get a positive response from kids who come to see us. But in Europe you get treated like Motley Crue in the '80s, the whole signing autographs thing is a little bit overwhelming.

MRR: What do you want to happen to the band in the future?

J: A chance for as many people as possible to hear our music and decide for themselves whether they like it or not. I want to tour as much as possible. To use the word success, it's kind of a loaded word to use because success is in the eye of the beholder. To some

stopped. Not doing drugs and drinking alcohol enables me to function as a human being, to have emotions and care about my friends, care about things important to me, and not myself and my high.

MRR: What has Fearless done for you?

J: Even when we were on other labels, Bob helped us more than they did, he's always supported us. He got us over to Europe. If there's a problem, it is resolved in a heartbeat. I wish I could say something bad to counter all the goods, but it would just be a lie. I've had

STRAIGHT FACED

people, it's money or fame or fortune. But maybe to someone like me or the rest of the band, success measured by someone who listened to our music and is really into it and can relate to our songs. Right now, get out and play as much as we can.

MRR: Tell me about the Snow-Jam tour.

J: It's a tour in the major eastern provinces in Canada; we'll be playing with Propagandhi and Good Riddance, and a bunch of those bands are going to be playing. Right after the east coast tour, we're going to Canada. I'm per-

negative experiences with previous labels. We've known Bob for a long time, and Fearless is awesome.

MRR: What do you think of the O.C. scene, how it's changing?

J: It's impossible for us to get to play on all ages shows. We've tried and promoters get misinformation that if we play in Orange County, it's going to end up in a riot situation. It almost scares us to do it; if something does go wrong, we'll take the blame.

MRR: What would you tell an out-of-state band coming to Orange County?



sonally really supportive of the whole snow-skate-surf thing.

MRR: How did you get out of the drug scene?

J: It was a health/jail thing. I had a couple of cardiac arrests and that was pretty influential to make me stop. Everyone I knew was going to jail or dying. I mean it was just a real big, black negative space in my life. Luckily, I

J: Make sure whoever you book the show with, make sure there isn't another good show that will wipe it out the same night, like Pennywise is playing down the street. Some kids out here are stuck-up, but most of them are really receptive. Our best shows are here in Southern California, hands down.

Fearless Records, 20710 Manhattan Pl #132, Torrance, CA 90501

MRR: Give a brief history of the band, current line-up.

Klaxon are: Lorenzo Tovoli - lead guitar, voice. Andrea Morelli - bass, voice. Fabrizio Ferraro - drums. We started to play together a long time ago, in 1979, but we know each other from primary school. In 1980 we became a punk band. In those years, the punk movement was growing up in Roma, and we were in the middle of the scene. We played in Centocelle, where the oi movement was growing up too. This is the reason why we are next to the oi music. Now, after 16 years, we still have the same line-up.

MRR: Why did you choose the name Klaxon and what does it mean?

The name is a joke. In 1980 we played in a very heavy traffic zone and we tried to play louder than cars. So we decided to call the band Klaxon That's all.

MRR: Do you describe yourselves as an oi or a punk band and why?

We are more a punk band but we love also oi music. In our music we mix these two experiences.

MRR: Was anyone of the band ever a skinhead or punk? What does it mean to you?

We are above all a punk band but we make no differences between punks and skins. Punk music is freedom.

MRR: Have many members played in bands before or after? I have a 7" of Bloody Riot. Tell me more about this band. Was it before or after Klaxon?

Yes, everyone played with others bands in those 13 years. Fabrizio with Bloody Riot (but just for a period). Lorenzo and Andrea were with a band called Garcon Fatal, a post-punk band. Bloody Riot are good friends, they don't play anymore. The band was active in the early '80s, like Klaxon, at the same time. Lorenzo and the singer of Bloody Riot are working together on a new musical project.

MRR: I only have your 7" from 1984. Tell some more about it; what else have you accomplished?

That little record has been very important for us. Now, after all those years, we really pick up the fruit of our work. This is great for us. Many young kids know our songs word by word. This is one of the reasons we started again. We also contributed to a compilation called "Quelli Che Urlano Ancora!". The song on it was "Dizerzione".

MRR: What are your musical influences?

We like Clash, SLF, Angelic Upstarts, Cockney Rejects, DOA, Sham 69, Blitz, Exploited, Damned, but also bands like Primus, Soundgarden, Jane's Addiction.

MRR: How many gigs have you played and is it now harder to find venues to play at in Roma? What is the best and the worst show you played and why? And the bands you played with?

In the '80s we played a lot in Roma and all over Italy, often with Nabat, Fun, Bloody Riot, Shotgun Solution, but the best Klaxon concert was at Piazza Navona (in 1983) with Clint Eastwood and The Generals in an arena with so many kids we never had seen before. In 1995 we started to play again around Italy. We hope to play in your country.

MRR: How is the scene in Roma; are there any other good bands? Can you tell me more about the oi and punk scene in Roma? Are there any good hangouts, record shops?

Unfortunately, now the scene in Roma is worse than before. There are not so many bands and everyone just looks after themselves. Before, at the beginning, we always played all together in big concerts, and we were friends. Not now. There are some good record shops in Rome but also many other wonderful things to visit.

MRR: What did you do between the release of the 7" in 1984 till now? Did you split and reformed now? And if yes, why did you reform the band?

We worked and we played in other bands, we made some records. We split 'cause we missed the first drummer, Fabrizio. He had some problems to play 'cause of his job. This is the real reason. Fabrizio has the right sound for the band. We played with someone else but it was not the same thing. So we stopped. We met again one year ago and we found again the great emotion to play together. New songs gave us new energy, the game was done.

MRR: Have you received much coverage after reforming?

Yes, sure. A lot of new kids ask us our history.

MRR: Why do you sing some songs in English and some in Italian?

We started to sing in English but then we prefer to sing in our language. So, more people can understand the meaning of our songs.

MRR: Do you know any German bands, zines, etc?

We only know a band called Slime. Nothing else.

MRR: Do you support sports like football?

Not me, but Andrea and Fabrizio are supporters of Roma. We hate violence in sport.

MRR: What are your favorite drinks? Food?

Red wine and beer to drink and pizza and pasta for food.

MRR: Have you any merchandise to sell, like T-shirts, records, etc?

Nothing at the moment.

MRR: Future plans, closing comments.

Maybe in the near future we will make a record with the label Knock Out. We are interested in each other. Anyway, it has been a pleasure for us to answer to you. Salute from IOOcelle City Rockers! Ciao

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X-IT are Grace-bass and vocals, Mari-guitar and vocals, Anna-drums and vocals. By Renae Bryant.

MRR: How did X-IT come to be?

Grace: We dumped two other bands, Anal Retentive Cunts and Ninety-nine. We took the best members of those bands and decided to become a trio. We pull it off ourselves and now we are X-IT.

Mari: I found Anna in a bathroom, at a show. At the time I was jamming with this girl and Grace in another band. I'm in the bathroom complaining, "fuck, I can't find a drummer anywhere." Anna comes up to me and she's so cute. She said, "I'm a drummer." I said, "You better not be some drunk fool, here's my number." I've been jamming with them ever since.

MRR: So how long has the band been together?

Grace: About ten months.

MRR: So what is X-IT's music all about?

Grace: We're chicks with balls, busting ass. We want to prove that girls can play some hard ass shit, just like any guy could. We don't want to be compared. Like, "You're a good drummer, for a girl." We don't even want to be known as girls.

Mari: It sucks when you go to play a show and they say, "show me your pussy" and "bring on the boys." Even trying to get gigs a lot of people are like, "oh they're a girl band, never mind." They don't think that you can pull it off. They think you are going to suck just because you are a girl.

Grace: That is why we kind of thrown in the vulgarity a little bit to level with the guys and let them know that we're on...

Anna: "Suck my dick."

Grace: ...the same level as they are and we are not afraid to say those words.

Mari: A lot of people are real supportive. They like to see us out there doing what we like to do.

Grace: It's changed a lot now that we're getting our name out there and people know who we are and what type of music we play. The guys are areally starting to open up to us.

MRR: It is probably harder in your area because it's so muscle bound, filled with testosterone-filled punk rock.

Mari: Yeah, we come out here [Riverside] we have a great time and the crowd's really good. Where we are from [San Pedro] they are really judgmental.

MRR: Was sexism an issue to you before you got into the band?

Grace: It wasn't an issue to me, but now that I'm in a band I feel a lot differently about it form the way we've been treated. Sometimes we get up there to play a show, just like guys and the issue is "show us your tits, show us your pussy." I totally changed. I lost a lot of respect for a lot of males out there. I hope that a lot of people changed their views. There are a lot of good girl bands out there that shouldn't be judged as a person standing there with tits.

Anna: I was in a boy band in South Bay. They were all judgmental. They didn't like it that a girl was playing drums with a bunch of guys.

Mari: I've always thought that a lot of men were down on women. I've been jamming with different people since I was 12 and there weren't that many girl musicians to play with. I had a friend and she played bass and we would run ads. We only had one guy audition. As he was leaving he back handed me across the face for no fucking reason. Not all guys are like that, most really aren't but there are those who are that way. It's another kind of discrimination. Everyone has their cross to bear.

Anna: It's funny because it only takes your arms and legs to play. Do you have to have a dick too? I don't understand that.

Grace: They can come up and suck mine.

MRR: All of you have good paying professional jobs. Many people, once they get into the 9 to 5 rut, stop playing. What keeps you playing or even what made you start playing?

Grace: Tell your church story, Anna.

Anna: At my church we were going to start a band. We didn't have a drummer. It was a joke. Everybody teased me, "Oh, Anna, why don't you play drums." I played a lot of other instruments and I wanted to try it. So I started taking lessons. I got a drum set. After that I wanted to try it. So I started taking lessons. I got a drum set. After that I went to a heavy metal band. Now I'm in a cool punk band.

Grace: Mine is totally job related. I was stressed out and frazzled from being in the 9 to 5 thing so long. I was going to be in the funny farm in any minute. I needed something! My dad made me take accordion lessons a long time ago so that I could learn guitar. I said, "I'm going to play the bass." So I picked up a bass and I taught myself to play. I got in this band. If I'm not in this band I am going to die, or kill somebody else.

Mari: I had my first guitar when I was seven. I always wanted to be in a band. I started playing and I taught myself too. Later, after I went to school. I started working at a high school. It was kind of cool because I could hand out stickers at work and all that.



MRR: Since you've been in the band has your attitude about the scene and the music industry changed?

All: Completely and definitely.

Grace: When we first started this band we got a lot of trouble from the guy bands, saying, "You'll have it made so easily because you're girls." It has been the opposite. We've been dropped off of so many bills when they hear that we are girls. We didn't have any kind of tape to show them. It's really hard to get out there and prove them wrong right now. It's totally blown my mind. I thought it would be a lot different. One of the reasons we called ourselves X-IT, and not some girly name, is because we wanted to be equal and we didn't want people to know it was a girl band. We didn't want people to know it was a girl band. We didn't want people to think that we were getting shows or a record deal because we were girls. It's turning out to be really different than we expected. It's harder than you can imagine, being a girl band.

Mari: It's hard when you're all girls, people say you must have a guy guitarist or a guy drummer. People treat us a lot differently than I see them treat guy bands. Guys say, "Oh, yeah, you're in a band!?" They think we're just going to jam around. They think that our boyfriends must be in bands. There are some good people though.

Grace: There are some great people here tonight. Anna has an excellent 'girl story' from Guitar Center.

Anna: I went down to Guitar Center. I went in the back for some drum heads. The guy at the counter asked me, "What size does he need?" I said, "They're for me!" We don't mean to be bashing on guys. It's cool, we got a good response tonight.

MRR: Did you set out to have an all girl band?

Grace: All my personal influences are totally based on male bands.

X



Seriously, even to this day. I have not been exposed to many female bands. I think the reason I chose the female thing is because it is so hard to get into a guy band, being a girl. Once you're in it [a male dominated band] they have problems because of it and they don't like it. They know where they are coming from. I could have cared less if you had a guy guitar player or singer. We're doing fine as girls. That's the way it's going to be right now. We plan our periods.

Mari: Our periods are synchronized.

Grace: We actually thought about getting a guy singer, for awhile. We had a real hard time trying to find a singer. I wrote alot of the lyrics. The band finally said, "Singers are a problem, you sing."

Mari: I planned to never be in an all girl band. Most of my influences are male based and heavy metal. My last band was an all girl band too.

MRR: Best show?

Grace: The best show was tonight, by far. Another show that was pretty good was at the Wiskey. That was the night with all the skin heads, all oi bands. But, Riverside rules. This was like the raddest show ever. The people were awesome and the crowd was really into it. We were respected as musicians. I feel wonderful right now.

MRR: Worst show?

Grace: Froggs. No bands should ever play there. They wanted to charge us to park to unload the equipment. They tried to over charge the kids and I wasted all of my energy trying to get the kids in.

MRR: What has been the most inane comment you've heard said to you while you were on stage?

Mari: "Bring on the boys."

Grace: "You guys suck."

Anna: "You're a good drummer, for a girl."

MRR: Any last words on band?

Grace: I want to prove to all those boys out there that girls really do rock. We have a demo tape and we are going to be on the On The Rag CD compilation, your comp. I also wanted to say that we totally love men and we need them. We couldn't live without them. I want guys to change their views so I can drop my femi-nazi views. If you would like a copy of our demo, send a blank cassette and two .32 stamps to X-IT, 1840 S. Gaffey #62, San Pedro, CA 90732

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Born To Lose is a real cool punk rock film by underground filmmaker, Doug Cawker. He got off of his butt and made the picture in true DIY style after years of watching lousy Hollywood films dealing with the subject. Sure, it took three and a half years, but it was worth the wait! Infused with humour, *Born To Lose* focuses on a fictitious band, the Spoilers, and lead singer Stevie Monroe's odyssey of nihilism. If it comes to your town, get off your couch and come see it! Interviewed by George Tabb. Doug Cawker can be reached at: 470 Sherman Ave., #1, Venice, CA, 90291. Phone: (310) 301-6620

MRR: So Doug, you made a film called *Born To*

Lose. I remember seeing it a long time ago... how long has it been and how long did it take you to complete?

Doug: Oh God, way too long George. I've wanted to do this film for about five years, but I really started the process about three and a half years ago. The reason it took so long is because I'm a first-time filmmaker and I made a lot of first-timer mistakes. My first major blunder was that when I put the film together a couple of years ago and looked at it, I realized that although there was some good footage, the story wasn't really strong enough, so I was forced to either find some more money to shoot what they call 'pick-ups' (additional scenes) and strengthen the through-line, or abandon the whole thing. I decided that there was enough great footage that I'd keep moving forward.

MRR: Right. And I understand that it costs a lot to make a film as opposed to a punk rock record or something like that.

Doug: I knew that film was stupidly expensive going in to it, but back in about 1991 or 1992 there were all of these independent films that sort of paved the way, that got a lot of press like *Laws Of Gravity*, from New York, *El Mariachi*, Robert Rodriguez's film, and *The Living End* by Greg Araki. And all that the press talked about was how low the budgets were on these these films, so I bought into the hype and belived them.

MRR: Some of these people say that a million dollars is a low budget, and I'm thinking... "That's a low budget?"

Doug: The story was that it only cost \$7000

for *El Mariachi*, that's what the press, *Filmmaker* magazine, and all of these other film magazines were telling everyone... that you could go out and make a film for that much.

MRR: Well, most records cost about \$2000 so I'd bet that most of the MRR readers are thinking that even \$7000 is a lot of money.

Doug: Oh, it is a lot of money. And to me it was too, but I was also really lucky. But I wanted to get back to the *El Mari-*

achi budget story for a second... what I was going to say about it was that it's a lie. It's actually technically impossible

to make a film for even \$25,000. *Laws Of Gravity* supposedly cost that much, but it's impossible. To get prints of your film alone costs about \$15,000. People aren't even talking about marketing or advertising... the media likes to tell you that it costs next to nothing. It makes great press. But to do it properly, on film and if you're like me and don't have a free 16mm camera, crew, free lab expenses, food, and locations, in all honestly will cost you upwards of 60 to 80 thousand dollars for a feature film.

MRR: Wow! And you did your whole movie

DIY.

Doug: Completely. And in some respects I'm really glad that I did because I got to do exactly what I wanted. That's what you get when you self-finance. You saw half of my film and there's people shooting heroin, throwing up.... stuff that more mainstream film financiers would run a mile from...

MRR: That part was great!

Doug: And it was funny too! But if I was financed by somebody, they'd probably have the right to tell me what the content of my film was.... Like in



music, if a major label's financing your record, you're sort of 'on the hook' to do what they want you to do. In film, if you're a first-timer you don't have that clout to say 'fuck you', unless you pay for it yourself. But to get back to the financing, I was really lucky that I owned a house in Toronto, Canada... and I inherited it. It was a really small semi-detached row house and without it, I couldn't have made the film because I sold it to make this movie. Something else that happened to me was that once the house was sold and I had a little money in the bank, credit card companies somehow knew that I had money and they started throwing pre-approved cards at me, so I got an extra \$30,000 in cash from them. I had eight credit cards!

And of course there's difference n t schools o f thought about digging yourself into a huge hole of debt, but I ignored all of the rules and finished the film. People can make films on super 8 or video and it would obviously cost way less, but I wanted to get my film to a wider audience so I shot on a larger format.

MRR: You shot in 16mm?

Doug: Yeah, 16mm hand-held. I was going for realism. That's all I was trying to do.

MRR: For people out there who don't know, what's the narrative or story-line of *Born To Lose*?

Doug: Well first of all, there's a number of songs called *Born To Lose*. I know Cab Calloway and Social Distortion had songs with that title, but I was thinking of Johnny Thunders when I chose the name of the film. I was a big New York Dolls fan and it also fit the theme of my picture. Anyway, the movie focuses on a band I created called the Spoilers, and if I'm not mistaken there's been a band advertised in MRR called the Spoilers as well, and it has

nothing to do with them so if they're reading this, I didn't steal your name!! The film's not a documentary, it's a bunch of actors playing punk rockers, and the lead singer of the band has a drug problem. I wanted the story to be funny, but I also wanted to show that this guy was screwing everything up by getting loaded all of the time. I didn't want the story to feel preachy like an 'after-school special' or to beat people over the head with the message that drugs were bad, but I've been in enough bands myself and seen first hand that drug abuse not only affects the

player, Alex Lange who played Walter in the movie, used to perform in a punk band at CBGB's in New York when he was going to the Rhode Island School of Design. I can't remember their name though... The lead actor, Joseph Rye, comes from England and he used to love the Exploited and early Jam but I don't think that he played in a punk band.

MRR: Did everything work out? Were there clashes between the actors and the director?

Doug: I wouldn't say clashes, no... there's obviously going to be some disagreements when you do this sort of thing.

MRR: The reason that I asked was because I know that you come from a real punk rock background... and you're working with actors and you're trying to explain punk rock to them...

Doug: And it's funny that we're talking about this because that's

partly what inspired me to make this, George. I'd

seen a lot of Hollywood type films that dealt with this subject and usually they seemed like a big Quincy episode, not that I have anything against Quincy or anything, but I grew tired of the big, stupid punk rock cliches with the mohawks, and they're going "Oi, Oi!" , with their fingers up their butts. I wanted to shoot something that was closer to world that I'd lived in. And I'm also aware that a lot of punks may feel like the characters and story that I've created aren't anything like their interpretation of what 'punk rock' is. People have been debating what's 'punk' for years, but to me, it's subjective. This film is what I saw... others might have seen the mohawk, "Oi, Oi!" , let's stick french fries up our noses stuff, but my friends were a little more down to earth than that. We never needed the wardrobe to define who we were. We were just into the music.

MRR: You grew up on punk rock, right?

Doug: I stumbled upon it in Edmonton, Alberta, Canada when I was a kid. I was really bored.... it was around 1975 and I



user but people who come in contact with them... it has a ripple effect.

MRR: So the people in your film... are they real punks or actors?

Doug: You know, I was really worried about this, George. I wanted to use real musicians and I actually talked to a few of 'em a couple of years ago, but they were so flaky that I quickly realized that I had to go with real actors because they're more dedicated and they'd probably put some time in to learning my script. The drummer David Goldman actually played on the Bad Religion album "Into The Unknown" though....

MRR: Really? He's a real drummer?

Doug: Yeah. I've also heard that a lot of their fans don't like that record very much.... I never knew Bad Religion's music that well, being a transplanted Torontonian. We were always much more influenced by the New York bands. And the bass

used to read *Creem* and *Hit Parader* and look at Bob Gruen's and Lisa Robinson's photographs of the Stooges and Patti Smith, wondering who these freaky bands were, and one day quite by accident, I bought the New York Dolls first record and it went downhill from there. After being weened on the Eagles and Supertamp, the Dolls were like a trashy blast of fresh air. Then I bought the Ramones first album...

MRR: You're way 'old school'...

Doug: I'm grampa Doogie! But I still try to keep up... I gave up on punk in the mid to late eighties... It's funny, I thought that punk rock died, but I realized that it died in me, so to speak. I stopped seeking out new and interesting bands, but I think that it's always been there... I just stopped looking for it.

MRR: You write for Flipside, right?

Doug: Yeah, I've been doing record reviews under the name Dooger for about two years now. That helped me get back into it too, and through this writer named Katz who's an avid record collector, I've been exposed to a lot of great bands from all over the world that I never would have discovered, like Filler from England and the Richies from Germany.

MRR: How can people see your film?

Doug: I tried the festival route, George. I played the Florida Film Festival and this underground festival in Wiesbaden, Germany called Exground On Screen, which was really cool because they play a lot of gay films. This year they had a Bruce

LaBruce retrospective and they like nihilistic, underground films over there and I'm really happy that they chose *Born To Lose* for the world premiere. I wish that there were more festivals like that in North America but I find that over here, the festival programmers are really like sheep. Unless you played Sundance or get selected to show at a big festival like Toronto or Cannes in France, it's really difficult to break in to even the supposedly 'indy' friendly festivals like Austin's South By Southwest or Seattle. They're very safe with their program-

ming... maybe they just think that my film sucks, but I actually believe that there's something more going on there... that it's sort of a 'who you know' thing, even on the festival circuit. I won't mention any names, but I've seen some of the films that have gotten into places like Sundance and Austin and

they're total shit, but I've gotten to know a few people in-



involved with these films and they're extremely well connected, and these are the pictures touring the festival circuit today, which is a shame. I've learned this the hard way, by sending off the \$30 or \$40 application fees and getting rejected, but in some ways it's a blessing because it's forcing me to take the film to the people I'd made it for anyways. I plan to head up the coast with it and try to get a show at the Paradise Lounge in San Francisco, and get screenings in Portland, Olympia, Seattle, and the Railway Club in Vancouver, and I'd love to get punk bands to play too.

MRR: That'd be great!

Doug: It's better! It's funny... I was doing this the wrong way... The supportive people are actually the people in the underground. Recently I talked to this guy who was in the Crumbs in Florida and he puts on punk rock films with bands and he was really cool about it. That's the route to go for me. It's going to do better that way. I hope that the kids like it 'cause it's not like an MTV video, with lots of fast edits... it's sort of slow actually and just natural and realistic. I've noticed that a lot of the kids seem to like the faster paced punk rock, and my band in the film is nothing like that. I also hope that the MRR readers get to see it George, 'cause they'd get the jokes, for sure!

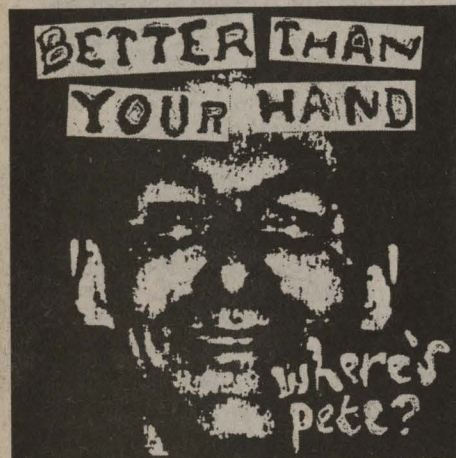
MRR: Well get on tour with it, get it out there, and I wish you luck with it, Doug.

Doug: Thanks a lot. If any of you out there have a Beta projection system and can help me put on some screenings, drop me a line!



Hickey Vs. Voodoo Glow Skulls split 7"
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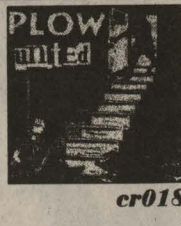


Whopper Breath/Mental Pygmies split 7"
Who said sex sells? I think I sold three copies of this so far. Two of the hardest rocking bands that ever played that stupid hick bar I used to book shows at. \$3ppd.

Probe #6 \$4 ppd. Your Mother, Ringworm, and Hickey full length cds \$8ppd. All mail order purchases from Probe records are money-back gaurenteed. Stickers and naked pictures of my ex-girlfriend are still free to senior citizens and kids under 18.

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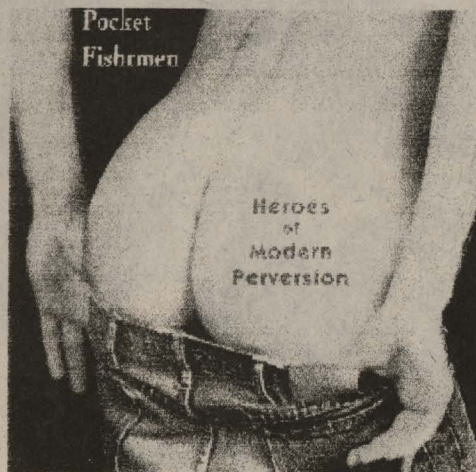
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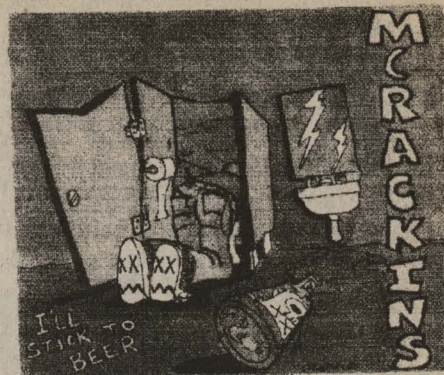


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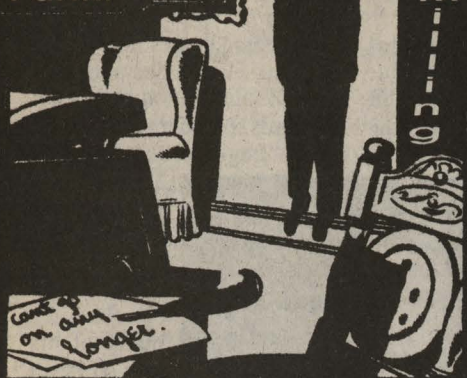
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August 1997

Page 1

Chumbawamba Signs to EMI Turning Rebellion Into Money

In an email to their mailing list in June, Alice from Chumbawamba announced their recent deal with EMI Electrola in the UK, Europe, and Asia, and Republic Records in the states.

Chumbawamba has been an influential anarchist punk band for 15 years. They are known for their albums which are more political statements, like "Never Mind The Ballots," or "Pictures Of Starving Children Sell Records."

The email states that the members of Chumbawamba no longer believe in "good" or "bad" capitalism and cites artistic and philosophical differences with their previous label, One Little Indian who they had been with since 1993. Alice continues:

"When we started looking round for another company we realised that we no longer made a distinction between 'major' and 'indie'. We knew labels would see us only in terms of whether we were profitable so we stopped pretending that we had to have some vague political trust in whoever released our records; plus we were fed up with constantly bypassing the "popular" part of popular culture, not being able to play in places like the USA, and watching as a million other crap bands were getting the airtime/press space to talk absolute crap whilst we sniped tinily from the sidelines. We wanted to work with the labels who'd work the hardest in our interest.

"Chumbawamba's early history is rooted in (so-called) "peace punk", and EMI was always shorthand for everything evil about the music industry. Signing with EMI for us finally lays the ghost of peace punk, its po-

litical mistakes and its misplaced logic, to rest. It isn't the eighties any more... you can't fight a modernised army using outdated weaponry.

"Our attitude is that we want to make records that people actually get to hear, (and don't have to buy in specialist record shops at import prices...) and it looks like we have more chance of doing that with EMI and Republic.

"We realise that some people are going to be unhappy about our choices, but it's not our job to placate people with false distinctions between 'good' and 'bad' bosses. Our job is to spread propaganda, throw up debate and argument, cause some trouble, and carry on making music which goes against the grain of these shallow times. We reckon all these things deserve to reach a bigger audience.

"Those of you who don't give a shit who we sign with must think I've rambled on too long, but we felt we owed an explanation to those of you who do"

Their goal has always been to promote anarchist politics through popular culture, and this is their attempt at reaching a wider audience. Of course, some anarchists are going to disagree with this tactic or feel that it is contradictory, especially in light of Chumbawamba's own lyrical content and the statements they

have made in interviews, such as, "I'm not a pop star I'm part of the class war."

The email is signed by Alice, on behalf of Chumbawamba. The postscript states, "EMI has long since ditched its connection to arms trading, by the way."

Jen Angel and Matt Lusklin

Revolution



If our music makes you happy, but content, it has failed. If our music entertains, but doesn't inspire, it has failed. The music that is a threat: Action that music inspires can be a threat.

Chumbawamba

Maximum Reviewed In Conservative Law Journal

Punk language called "frightening" and "sobering" by law student.

In a completely condescending (and entirely ridiculous) review of Maximum in the monthly *California Law Student Journal*, Vol 2 No

8, April 1997, author John B. McClay, Esq., had a few choice things to say about our publication. If you could get past the wordy legal lingo in the introduction not an analysis of the content but a reactionary description of band names and punk's apparent obsession with the negative and grotesque. He states, "I was unable to find a single reference to anything remotely associated with anything 'clean,' 'healthy,' or 'optimistic.' It was all 'blood, gore, sex, puke, and excrement.'" It would appear that Mr. McClay never actually read a copy of MRR beyond the ad pages and possibly the review section.

The body of the article is an "examination" (ie, a listing) of band names sculled from the pages of this very magazine. He precedes this listing with a warning to the weak at heart so they may avert their eyes (in

case seeing names like Trashwomen, Sloppy Seconds, Gorilla Biscuits, Entombed, or the Motards should traumatize the with "fragile sensibilities.").

The list is divided into six categories, and here is a small sample (including many of his incorrect spellings):

Names relating to Animals: Citizen Fish, Vermin, Screeching Weasel, Spider

der Babies, Locust;

Names relating to sex, drugs, profanity, filth, scatology & general nastiness: Ass Factor, Asshole Parade, Ad-dicts, Guttermouth, Diesel Queens, and Your Mother;

Names relating to medical illness, disease & injury: Dayglo Abortions, Piss Shiver, Ulcer, Bleed, Split Lip, Nausea, Trench Mouth, Hurl, and Discharge;

Names relating to abnormal & negative mental, emotional & physical states & disabilities: Inept, Spazz, Reatards, Cringer, Crass, Suicide King, Fuck Faces, Soule Corruption, Subhumans,

continued page 2 column 1

RESISTANCE RAIDED!

In April, the Michigan headquarters of **Resistance Records** was raided by heavily armed agents from the Michigan State Police and the Oakland County Sheriff's Department. Under the pretense of a discrepancy involving "Michigan State Sales Tax," the police ransacked the house and took financial records and other documents (including their mailing list), the music inventory, and the computer software.

Resistance Records is a white power label and distributor. In no way do we support their political views or their white supremacy, and we are not defend-

ing the position or beliefs of this group. However, when a record label is raided under the pretext of a tax discrepancy which could have been settled over the phone, we need to take notice. This organization was targeted because of their political beliefs. The name "Resistance Records" could easily be interchanged with any radical or left-leaning political organization, which we do support, in this situation. They are a completely legal, above ground independent label which is being targeted by the government for its politics. Who will be next?

UNDERGROUND RAILROAD

The Underground Railroad is a list of punk/in-die/hc/DIY/whatever promoters on the net, so bands can use e-mail to book at least portions of their tours

Book Your Own Fucking Life on the Internet

and avoid running up their phone bills. The Railroad web page, designed by all-around-helluva-guy Scott Trudeau, is at <http://www.mutiny.net/ugrr/> and the e-mail version is available from me at chrisz@primenet.com. Both lists are updated monthly and the e-mail list is mailed to subscribers and posted on the various punk newsgroups the first of every month. To receive a copy of the Underground Railroad, subscribe, or add an entry, mail me at, again, chrisz@primenet.com.

Jeremy Reuter started the Underground Railroad in the spring of 1995,

compiling all the contact info for DIY punk promoters on the net into one handy list. By the following summer, though, the Railroad had over a hundred entries and threatened to completely overwhelm Jeremy, so he reluctantly retired. Dave from Griver in North Carolina tried to start it up again, but couldn't drum up enough interest. I had been listed on it from the very first installment. The Underground Railroad, all by itself, practically revived the scene in my hometown and put us isolated country punks in touch with the rest of the world. After wondering what had happened to the list for about eight

Midwest



months, I contacted Jeremy and Dave and sent out the next edition in April 1997, because I hated to see something so useful disappear.

Chris Z, POB 481, Tombstone, AZ, 85638.

Law Review

continued from page 1 col 4

Sicko, Disrags, Exploited, and Fear;

Names relating to violence, trauma, mayhem, destruction, killing & death: Chokehold, War Zone, Clust Bomb Unit, Blowapart Bastards, Strichnine, Dropdead, Millions of Dead Cops, Rancid Hell, Smash Your Face, Snuff, Doom, and Naked Aggression.

It was particularly interesting that Allegiance to None was listed under "negative mental states" and Fuck Nazis under "sex". He goes on to discuss la-

bel names, completing the section with his nose in the air and his feet planted firmly in the status quo: "WOW! What an elite group! These companies certainly do sound like a collection of 'top-of-the-line,' responsible, civic-minded 'blue-chip' organizations; the kind of companies that can be counted on to deliver first-rate service and a quality product every time..." Which of course fits right in with MRR's "skewed, twisted, and noxious philosophy," and our "apparently obligatory 'gutter language'".

This is an apparent attempt to analyze and understand punk culture through the language we use because "an examination of the names of various punk rock bands should provide some insight into

the philosophical thrust and thematic 'direction' of the music being produced." This logic, of course, would apply to other genres where we find band names like Phish, the Grateful Dead, the Beatles, The Crickets, Cream, The Four Tops, Spice Girls, Orb, and many others; names which give significant clues to the moral and philosophical direction and thrust of these bands, right?

His closing remarks tell us that punk is filled with many enigmas, the use of the word "misanthropic" is somehow incongruent with punk, and that the US isn't imperialistic. Sure.

Law article submitted by John Nummally.

•CALENDER•

Here are upcoming events this month. Please send me info on any conferences or festivals that you know of! This is contact information only. For a complete list including descriptions, please email me at jenangel@mindspring.com.

August 15-17 Boston MA: Riot Grrrl Convention
Open to grrrls AND boys. for info:
Riot Grrrl Boston c/o Madhu, 48 RF Higgins Dr., Norwell, MA 02061
RGBoston@aol.com, <http://members.aol.com/RGBoston/rgb.html>

August 15-17 Greenville NC: Hardcore Fest
Contact numbers: 919-757-0843 (ask for Alex)
Contact address: PO BOX 3871, Greenville, NC 27858

August 18-24 Amazon Acres, AR:
Sister Subverter Women's Conference
SISTER SUBVERTER- second annual DIY Radical Womens Gathering, is anarchist/activist women getting together for networking, skillsharing, dancing, fire, artmaking, relaxation, and general revelry in our collective feistiness. We welcome women of all ages, colors, abilities. We are SM-positive and transgender inclusive. For more info, or to find out how you can help out, contact: Josina Manu 3926 Stevens Ave. Minneapolis, MN 55409 US or Amara at abaumg@pop.artic.edu.

October 5 Toronto Ont CANADA: Zine Fest
Email: Broken Pencil at halpen@interlog.com.

January 1998: An international anarchist conference in Uruguay! Watch for more information!
Have you attended a festival or conference recently? Write in and let us know how it went!

LATE BREAKING NEWS! RIOT AT THE BOMBSHELTER!



We received a call here at MRR HQ informing us that on Friday, July 18th, there was a full scale riot at the Bombshelter in Minneapolis. It happened outside of a Defiance show and began with a police assault on a Brazilian punk. The punks at the show re-

taliated and the whole incident escalated to where an estimated 100 cops and 40 cruisers were involved. Cops ended up in the hospital, and 13 punks were thrown in jail. Look for a full report and eye witness accounts next month!

THE NEWS NEEDS YOU!

MRR is always looking for news items, articles, newspaper clippings or calender events to supplement the NEWS section. We need you to be the eyes and ears and to pass on any leads that you come across. We also like political cartoons and comic strips. Send them in!

EL GUAPO

COMPILATION



Hello. This is Greg writing from Same Day Records. I know the rumors flying around about the EL GUAPO comp. and Bryan supposedly ripping people off. Well, it's not really true. The only thing he did was take too long in sending bands their records (including me). Well, I'm here to inform everyone that I'll be taking care of mail-order, records for bands, complaints, etc. If there is anyone who ordered the EL GUAPO comp. and didn't receive it, please feel free to write. I'm sorry for all the bullshit that came along with this record, but we had a lot of problems with the mastering and plating. I've got a shitload of records left, so anyone interested in ordering can do so from the address below. I might be able to do trades, but I may not. However, wholesale distribution is welcome. Again, THIS IS NOT A RIPOFF! I AM TOTALLY TRYING TO SET THINGS STRAIGHT.

HERE IS THE LIST OF BANDS:
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 Short Hate Temper Benumb
 S.B.C. Potato Justice
 Pretentious Assholes Remission
 Spazz Slobber
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CHILE CON QUESO #1 will be out in a few months. It will have the usual reviews, a few interviews, columns, blah, blah, blah. If anyone wants to contribute anything, please do so. We'll take any of the above plus any artwork, photos, letters, scene reports, and any cool veggie recipes that you want to send. No sexist, homophobic, or racist bullshit. Come on. You know better than that! Oh yeah, FREE AD SPACE FOR THE FIRST ISSUE! WHAT A DEAL! JUST SEND IN AN AD AND WE'LL PUT IN (first come, first serve, of course). NO MAJOR LABELS OR ANYTHING WITH A UPC CODE, please! There are enough corporate magazines out there to put that crap in...

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Jack Acid - CD

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OUR SCENE STILL SUCKS

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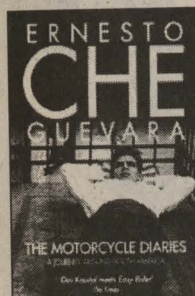
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The Motorcycle Diaries • Ernesto "Che" Guevara
156 pages • \$11
Verso • 180 Varick Street • New York • NY • 10014



A blurb from the *Washington Post* on the back of this book hails the late Ernesto "Che" Guevara as "a Latin James Dean or Jack Kerouac." That one sentence speaks volumes about the significance of Guevara in the modern world. Like Dean or Kerouac, the implications of Che Guevara as a historical figure who once lived and breathed are almost irrelevant compared to the implications of the media myth that has been built around him.

Thirty years after his death in the mountains of Bolivia, the capitalists whom Che Guevara struggled so desperately to destroy have made their peace with him.

With the death of the flesh-and-blood Che accomplished, the capitalists were able to begin the construction of a new Che, one who would serve them. Today, the name and image of Che Guevara acts as pop-culture shorthand for a kind of hip youth rebellion, one stripped completely of political and economic challenges to the status quo. Guevara's legacy is not so much a steadily-spreading ideology of liberation, but his very own line of consumer goods. At this writing, the Che industry has produced five biographies, six film projects, a line of "Revolution" skis bearing his image, and a Swatch watch (apparently to make sure that all young rebels attend the revolution in a timely fashion).

And, of course, *The Motorcycle Diaries*.

The Motorcycle Diaries comes off as an attempt to ride the wave of Che's pop-culture success because there would be little reason to publish it without the Guevara byline attached. The book chronicles Guevara's travels through South America in the early fifties, accompanied by Alberto Granado, a fellow medical student who specialized in leprology. Over a seven-month period, the two made an almost complete circuit of South America, starting in Argentina and traveling through Chile, Peru, Columbia, and Venezuela by means of motorcycle, boat, plane, truck, and foot. On their journey, Guevara and Granado found food, shelter, and transportation by any means necessary, often relying on nothing more than the kindness of strangers and the awe their medical knowledge inspires in the locals.

This kind of nomadic pilgrimage is itself a standard trope of young rebellion, one that is associated especially with Kerouac and his spiritual descendants. In this sense, the great marketing potential of *The Motorcycle Diaries* lies in its ability to marry two great pop icons of romantic rebellion: Che and the road.

There is, of course, great potential in such a combination, but the events in *The Motorcycle Diaries* took place when Guevara was still little more than an idealistic medical student. He had yet to develop the complex political and economic visions that characterized his later life. His sympathies for the downtrodden are obvious, although still filtered through a haze of bourgeois revulsion.

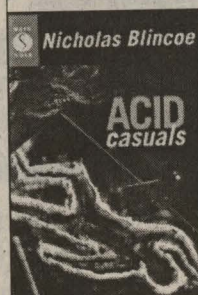
But these traces of the revolutionary Che are neither frequent enough or strong enough to make *The Motorcycle Diaries* compelling reading. The majority of the book is concerned either with the mundane details of life on the road—seeking out food, shelter, and transport—or the frequent drinking rounds and soccer games that Guevara and Granado engaged in with the locals. In other words, these could easily be the reminiscences of almost any college kid out on a lark.

Admittedly, the scope of Guevara and Granado's expedition makes it more impressive than the average bohemian pilgrimage, but even that can't justify the hype backing *The Motorcycle Diaries*, the huge scale of the men's journey doesn't translate into a more profound vision of transformation, but increased repetition of the themes described above.

The responsibility for these problems should lie not with Guevara,

but with the publishers and editors responsible for putting *The Motorcycle Diaries* into print. There is no sign that Guevara actually intended this material to be published, and there seems to be little reason to have done so other than Che's status as an easily marketable icon. Although Guevara does speak briefly about the need for Latin unity and liberation of consciousness, he does so in very crude, romanticized terms that carry the passion and intelligence of his later ideas, but lacking the depth. Rather than a tool that will help people cut past the Swatch-watch romanticism of Che, *The Motorcycle Diaries* is more likely to reinforce that image. — Chris Hall

Acid Casuals • Nicholas Blincoe
230 pages • \$18.75
Serpent's Tail • 180 Varick Street • 10th Floor • New York • NY • 10014



You know that sublime moment in good crime fiction where all the events fall into place, all the loose ends are tied up, all the threads of the plot are suddenly woven together? Well don't wait for it in this book. The only threads being woven together are for the emperor's new clothes. Set in a Manchester overrun with clubs, guns, and drugs, *Acid Casuals* is like a quickie with a bored supermodel. It looks good but ultimately leaves you unsatisfied.

Part of the problem is that *Acid Casuals* relies on an array of characters who are hip but without depth. There is John Burgess, club owner, money launderer and general creep. There is Junk, Burgess' VJ, a former speed freak who is half blind from injecting amphetamine sulphate into his eyeball. On the other side of town are Michael Cross, an aging black gangster with a heart of gold, and the Taz-Man, a half-crazed thug and drug dealer. And driving back and forth is Amjad, a young Pakistani cabdriver who, like a dashboard Jesus, is all-knowing, ever present, and mysteriously able to rescue other characters from harm at the most unlikely moments.

The most interesting person in the novel is its main character Estela, a transgender hit woman hired to kill Burgess, her ex-boss and would-be lover. Estela is no mincing TG stereotype. Sure she appreciates a good lip liner—who doesn't?—but she also knows martial arts, has a cool head for strategy, and keeps her bullets in a tampon case. Not once does she threaten to lip-sync. There is, however, one scene where Estela gets in a car and begins giving one of her enemies head in an elaborate plot to pull a Luger on him. Would the author consider this appropriate behavior for a biologically female heroine? It's hard to imagine an episode of *The Avengers* with Diana Rigg playing the skin flute to catch her man.

Acid Casuals limps along without any semblance of a decent mystery plot. The hints at past horrors and present intrigues never materialize into anything but confusion. The book careens along a tangled path of implausible events. Her first night in Manchester, Estela picks up a spaced-out rave kid named Yen to "nurse her jet lag." Yen just happens to work at the travel agency John Burgess uses to launder money. He also just happens to be a klepto who steals the gun Estela is supposed to use to kill John Burgess which just happens to be in a case with circled photographs of Burgess. Later, Yen just happens to accidentally get himself shot with said gun in Burgess' nightclub and Estela just happens to be first on the scene. All this leads to a bizarre tangle of police, gangsters, and drug dealers until a long lost stash of speed comes back to haunt everyone with all the overblown vengeance of the *Raiders of the Lost Ark* finale. The only amusing aspect of the whole sorry affair is that Yen steals and gobbles handfuls of Estela's hormone pills thinking they may be some form of cocaine, later causing considerable confusion in the coroner's office.

Reading *Acid Casuals* you get the feeling Nicholas Blincoe really wishes his novel was a screenplay. For Christ's sake, the final scene involves a shoot-out in a nightclub amidst clouds of dry ice. Blincoe does work in a couple of decent Raymond Chandlerisms, such as, "Across Hulme and Moss Side,

the rain was coming down in heavy sheets like the lead lining around a casket." But as of yet Blincoe doesn't have what it takes. *Trainspotting* and *Twin Town* may have lured us into believing in the glamor of desperate youth in grim unlikely British cities. But my advice is don't use your literary Eurail pass to get off at Manchester any time soon. — Melissa Klein

Reflections From A Cinematic Cesspool • George Kuchar and Mike Kuchar
182 pages • \$19.95
Zanja Press • no address available



I've been waiting for this book, for all my punk rock filmmaker life! Sometimes it can seem like you don't fit in anywhere, your friends think your movie hobby is pretentious and expensive, and the movie people think you are an uneducated hack. But the autobiography of these self-made underground icons opens up a seedy wonderful world of homespun lust and proud, campy trash that feels like family.

It's a chronicle of two lives filled with humor, humiliation, resourcefulness, cheap sex, guilt, tenderness, and heartbreak.

Reflections From A Cinematic Cesspool is co-written by the twins, George and Mike Kuchar. Now in their late fifties, the Kuchars have been a beloved and provocative presence in the underground scene since the 60s, with no parallels and yet, no pretensions, either. Their films are a strange blend of Ed Wood's sincerity and John Waters' depravity, with titles like *Sins Of The Fleshapoids* and *The Naked and The Nude*. I have seen many of the Kuchars' films, and they are brilliant. But with George being something of a quiet fixture here in the Mission District, I was surprised and pleased to read about their incredible past, their meteoric rise to the top of the underground heap, and the bizarre cast of cohorts that brought them there.

The twin's humble beginnings, growing up in a working class neighborhood in The Bronx, are described with great flair by George, from the weird relatives and guilt-ridden confessions of burgeoning forbidden lusts, to the schoolyard tauntings and daily escapes into the safety of the cinema. The boys were given an 8mm camera for a birthday present, and immediately started creating their own tawdry silver screen gems. While in high school, they made *I Was A Teenage Rumpot* and, one of my favorite movies of all time, the tender *Hold Me While I'm Naked*.

Their incredible life stories take them next to that lower borough, Manhattan, where they cross paths with the downtown art film underground of Andy Warhol and Jonas Mekas. Their perspective of this arty early 60s scene is hilarious, as they were geeks from the Bronx in suits and horn-rims, amongst the popsters in frilly shirts and Carnaby Street styles.

Next, they move to San Francisco, where George gets a job teaching at The Art Institute (where he still teaches) and discovers the city's wild gay scene in the seventies. These stories are so funny and so forbidden, yet told with candor and charm. The campy writing is humorous throughout, but turns serious at a few poignant moments—when describing George's longtime love and fellow filmmaker, Curt McDowell (legendary in his own right) and again when talking about the twins' dog, the beloved Bocklo.

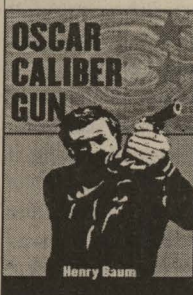
Even more engrossing than the free love orgy stories are the accounts of George and Mike's interactions with the intellectual film scene. The descriptions of the hopeful audiences at innocent universities, who quickly turn bitter in disappointment when the films are screened and the seedy filmmakers take the lectern, and the well-meaning curators who cringe in embarrassment and regret, nervously averting their eyes... These incidents are described in a riveting and emotional way, culminating in a now well-known incident involving George's appearance at a documentary seminar last summer. Perhaps I loved this part because I felt like I was the only one who had ever been lonely, desolate and self-loathing as an invited guest (and target of ridicule) at a major institution. Intellectuals are so brutal towards the free-spirited.

The miracle is that through all these brushes with fame and infamy, the Kuchars have managed to remain in the comfort of the fringe where they belong. They are renowned and revered by generations of weirdos and have avoided the poison pill of hipness or faddism for nearly fifty years. The Kuchars put it this way, "If we had been given an unlimited amount of money and the best actors available, it would have spelled the end of Mike and George as film directors. Overcoming the odds stacked against us became an adventure... But isn't this what being creative is all about?" Indeed. — Greta S.

Oscar Caliber Gun • Henry Baum

189 pages • \$9.95

Soft Skull Press, Inc. • 50 East Third Street • New York • NY • 100030



Delving into the relationship between fame and obscurity, *Oscar Caliber Gun* is the story of Ray, a loner/stalker searching for relief from his bitterness toward a world that has left him lonely and obscure while others grow rich and beloved by the masses.

Drifting between low-end jobs and borderline poverty, Ray is not so much a victim of society as he is loser in the classic sense, his relationships with friends, family and jobs leaving him dissatisfied. This is a story of a man finding a sense of power in a society that has left him insignificant.

Ray finds power in stalking. His first victim, a coed student at the college where he works, as a security guard, is selected because Ray senses empathy in her, although they have never spoken. Ray pursues a relationship with the girl through anonymous correspondence and is predictably rejected.

This rejection leaves Ray angry at his victim and the correspondence turns ugly when the coed begins dating another student. Ray goes on a jihad against the girl in a clichéd attempt to find meaning in a relationship that only existed in his mind. Ray seizes on his sense of helplessness and acts out in the age old manner of trying to exert power over the victim through anonymous harassment. Eventually he receives little satisfaction from the activity, as does the reader. At this point, Baum is trying to establish Ray's development as a stalker, but the author's desire to justify Ray's sick behavior obscures any universal need to tell Ray's tale.

Ray then focuses his negative attention on a famous actor, Tim Griffith, a thinly-veiled reference to the actor Tom Cruise. Ray's obsession with Griffith is based on jealously more than the need to teach Griffith and his fans a lesson about fame as he claims.

Stalking Griffith gives Ray a sense of self-worth, a transition that Baum effectively captures. Ray spends time learning about Griffith, plotting strategy, casing his homes, and sending the star threatening letters. By pursuing this psychotic behavior, Ray has transcended being just a security guard, he has become something more.

By the end of the book, the nihilistic tone that Baum takes throughout the book becomes tiresome for the reader. Ray's outlook and behavior is nihilistic because he cannot see any point to life and has to terrorize others to feel like a real human. The portrayal of celebrity and adoration in our society is nihilistic in reality and Baum resists the urge to make the book any more entertaining than the plot can make it. As an author, he adopts a pulp-noir style that is misused. The plot and characters are hollow enough to keep the book moody and edgy, and while an exuberantly colorful writing style would have been inappropriate, Baum could have lightened the tone a bit.

Baum also fails to delve into the universal aspects of fame and celebrity in our society. He does an excellent job relating the impact of these factors to Ray's life, but to fulfill the promise of this fairly gripping book, he needs to pursue the broader implications of what it means when a society begins to idealize the famous and marginally talented. Telling the tale of a single nut case



and his relationships can make for an interesting read, but at the end the reader has not learned about themselves in the way great literature should. *Oscar Caliber Gun* is a fine novel that is frustrating because Baum was close to greatness, but ultimately came up short. — Mitch Prothero

Wait For Me at the Bottom of the Pool: The Writings of Jack Smith

edited by J. Hoberman and Edward Leffingwell

177 pages • \$16.99

Serpent's Tail • 180 Varick Street • 10th floor • New York • NY • 10014



Experimental filmmaker, performance artist, queer saint, flamboyant personality—Jack Smith died of AIDS in 1989. What he left behind is a legacy of work and activism that spanned the 60s through the 80s and encouraged generations of artists and filmmakers to unhinge themselves from the confines of linear thought. Smith can also be credited with the canonization of camp, having raised cultural junk to fetishistic heights, thanks in part to his obsession with B-movie diva Maria Montez. *Wait For Me at the Bottom of the Pool*, compiled by J. Hoberman of the *Village Voice* and curator Edward Leffingwell, pulls together all of Smith's writing, from his cocktail napkin scribbles, to

performance transcriptions, articles and interviews. Though appreciation of a lot of this material is tougher without Smith's film images as an accompaniment, his take on the modern world is razor sharp, and remarkably timely.

Interactive art was Smith's credo, though he would have loathed the term. Later in his career, he combined film, recorded material, and performance in ways that had never been seen, often editing and reediting on the spot—something he called "Expanded Cinema." "The appeal is not in the understanding, anyway," Smith replied in a 1967 interview. His "aesthetic delirium" sought to saturate his audiences in a dream, often a tarnished echo of Hollywood's hallucination. He was moved by the promise of corny sets, of non-actors and especially bad actors... he embraced the trash of it all. "Trash," he proclaimed, "is the material of creators." Smith's was a classically decadent vision, born of Roman orgies, Von Sternberg films, B-movies, and a love of the exotic.

His make believe playground world, a location for much of his work, was called Baghdad, a place for *Flaming Creatures* (the title of his most famous film) to frolic and escape the "landlordism" of the real world. This piece suffered some of the most notorious censorship in the history of US avant garde film. Early screenings were raided, and prints seized. Eventually the film came before Congress as an example of deviant culture—it was made illegal in New York. The experience would be a pivotal one for him and *Flaming Creatures*—it began a long term battle with courts, distributors and American culture and defined the film itself: "The meaning has to come out in what is done with the art... The way my movie was used, that was the meaning of the movie."

Some of the more tedious stuff in this collection is Smith at his lyrical—journal entries and scripts involving mutations, sex, and plastic palm trees. In "Pfeffenus Flavored Aspirin," part of an essay published in *Film Culture* in 1964, however, he's weird and funny. Mothers who were known poppers of the dangerous tablets gave birth to babies "that had enormous heads the size of spoiling watermelons and whispered obscene remarks in Sibillant Levantine waterfront pidgin... Some were even born with garish metallic paper carnival hats." *Wait For Me at the Bottom of the Pool*, acts as much as biography as anthology. It's not all good, any more than Smith was always good, and much of the time, when avant patience wears thin, you want to scream "Shut up and say something!" But when he's on, it's clear that the ramblings do serve a higher purpose.

If his own stabs at the erotic, involving the rape of giant scorpions, flaccid anuses, and gallons of semen seem lame, Smith's no slouch when it comes to talking about other people's porno—the mass produced type for one. "Sex fantasy is deeply personal, nobody else's business, particularly not the business

of Plutocrats whose proper sphere is finding new uses for plastic and the utilization of nubile girls for the necessary sexual act needed to tease extra pennies from a public happily milked for the sake of a steady flow of acquiescently grinning air-brushed darlings," he writes in "Journal Notes on the Uses of Pornography." And Smith the social critic hits the mark in "Lobotomy in Lobsterland," where he talks about the hypocrisy of a state that says alcohol is legal but pot is not, "Anything is lost that goes to court," Smith says, and closes his essay with reference to a real world that intrudes more frequently in his writings and his films: "we are being turned into rats deserting a sinking ship by what is going on in Vietnam anyway."

Like any good collection, these pieces peel the author like an onion, revealing the progression of thought and experience. At the end, Smith is more understandable if perhaps a little more bitter. Struggles for funding and for control of his prints left him feeling ripped off, but not finished. As Smith's writing and interviews step out of his Baghdad, his struggle becomes clearer—for humanness and individuality in a world that increasingly manufactures not only what was to be bought and sold but to be thought and felt. The plaster sets and glamorously bad acting of Maria Montez was a safe haven, as was the sensuous delirium of his own films. But as the years went on, and Smith began his Expanded Cinema, the recorded bits and text of the performance all had their reference points in a real world, one which needed to be made fun of, but also called to task.

What the book leaves us with is an appreciation for the creative force who inspired the likes of Andy Warhol, John Waters, George Kuchar, and for the character who described himself as "androgynous, unconventional sportif, fascinating creature... sometimes momish... and waspish but always in the mood for Tropicana orange juice in wax coated golden brazen upturned hindoo containers." — Emily Soares

Manifesto of Destruction • Christian Cloud Abraham

104 pages • \$5

Imxmi Publishing • 1951 West Burnside • #1692 • Portland • OR • 97209



Even though it's physically small (about four inches by six inches), *Manifesto of Destruction* packs a powerful psychological wallop. The book's author, Christian Abraham, grew up in a small religious compound called The Way College of Biblical Research outside of Rome City, Indiana. Now 26 and living a secular life, Abraham is haunted by the memories of his intolerant, spartan upbringing. In his written quest to master his unforgiving, authoritarian parents and preachers, Abraham takes the reader through 100 pages of dreams, stream-of-consciousness rants and true childhood memories that often stray into fiction.

Stylistically short and staccato, *Manifesto* should be read in the same way, because its incredibly rich language and complex metaphors would be dreadful if extended more than the few pages each section lasts. For instance, when Abraham is stoking up his anger at his tyrannical mentors, he writes:

"Now every holiday that you bathed in bloody words, every artist you turned into a beast and a counterfeit, every scientist you burned at the stake, every question you chose to ignore, every innocent woman you deceived, every woman you fucked and told to keep it hush-hush is stalking you in your grave, every little beautiful flower of a child's imagination you squeezed in your perverted palms, you squeezed so tight, I almost didn't make it out alive, every one you squashed is coming to haunt you, particularly me."

Once and for all Abraham is desperately, and I think successfully, trying to escape the psychological hold that the fascistic zealots have on his psyche. By writing his way through the closed, conditional love of his parents and their repudiation of his very existence (after he rejects their intellectual and spiritual intolerance) he eventually finds his personal, mental and sexual freedom. This leads to Abraham confronting his childhood tormentors and eventually destroying them in an unstoppable river of ash, lava and the linguistic

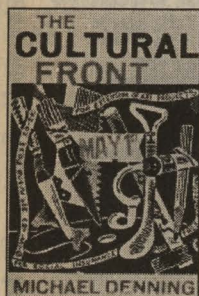
juggling of reality and dreams.

Manifesto of Destruction is Abraham's paper-bound psychiatrist and it's a fascinating look at the debris left after intolerance and despotic ideology completely dominate a child's life. — Jesse Luscious

The Cultural Front • Michael Denning

556 pages • \$25

Verso • 180 Varick Street • New York • NY • 10014



I realize a hefty, expensive, mildly academic tome like this isn't likely to nestle alongside your Exploited or Descendents records. I mean, hey, 25 bucks can buy a lot of beer, right? But if you've got a library card and the stomach for a few pages worth of dry-as-dust intellectual jargon, there's some good stuff in here. It might even give you some ideas about what exactly political punk is trying to accomplish, and what it means to sing about your shitty job.

A lot of crazy shit went down in the thirties. The Great Depression, the rise of fascism in Europe, the huge dust storms. Militant new industry-wide CIO unions

rose to confront the stale old craft based AFL, ushering in a new era of bloody strikes and urban riots. The immigrants that had arrived in waves at the turn of the century were getting old. Their children had grown up, and were working in the factories or on the bread lines. FDR's New Deal instituted social engineering and economic planning on a scale as yet unseen in the US.

When these social upheavals collided with the cultural apparatus — composers, writers, radio people, cartoonists, actors, you get the idea — American culture was transformed. In Denning's overly cute phrase, this was the "laboring" of American culture. This was the first time that working class ideas, frustrations, accents and aspirations were seen in both serious and popular art, they have made themselves felt ever since. (If you ever have a free hour or so, let me bend your ear about the positive, pro-working class implications of "Roseanne" and "The Simpsons." Kill my TV? How about if I just shove it around a little?)

Ultimately, though, Denning's analysis doesn't matter a whole hell of a lot. You can keep the theoretical framework, *The Cultural Front* is valuable for the stories it tells. My personal favorite is the chapter about the great Disney strike of 1941. That's right, Disney cartoonists went on strike for union recognition, and used their considerable talent and solidarity to force a government-mediated settlement that won them virtually all of their demands. Another favorite segment deals with radical pro-worker musical comedies of the time, particularly "The Cradle Will Rock" and "Pins and Needles." These featured workers as actors and singers, and went on the road to play to working class audiences and raise money for strike support with "union love songs" like "One Big Union for Two."

This, to me, is the exciting stuff, the kind that the anarcho-scream-thrash brigade will never understand: political music is easy and boring when it isolates itself from people (I'm not talking about means of distribution here, I'm talking about the way it sounds). Any radical political movement needs a radical culture to sustain it, nobody lives on manifestos alone (nobody interesting, anyway). Most people want to have a good time when they buy a ticket to a movie, or go see a band and they always will. Folks are funny like that. Not that you shouldn't crank that amp up to nine and growl through a fuzz pedal if it gets you off, just don't pretend you're on the front lines of the class war.

There's a lot more in here, too. The chapter on proletarian novels alone makes the book worth a thumb-through, and I have a new respect for people like Orson Welles and Duke Ellington. And there are also grudges, sell-outs, and betrayals, no politics as impromptu and crisis-born as the Popular Front's can last forever. When World War II ended, so did the honeymoon. But this is a story about possibilities and hope. Get *The Cultural Front*, skip the theoretical mumbo-jumbo and discover a time when Communists sang and novelists walked picket lines, right here in the US. — Jason Useless

The Unheard Music: Photographs 1991-1997 • Chrissy Piper

156 pages • \$14.95

P. A. Kane Publishing • 120 South Broadway • Denver • CO • 80209



Finally, a photo book that covers the scene I participate in, the bands, styles and years which have meant a lot to me. *The Unheard Music* is about a scene that is happening now. It's a validation that punk is alive and going on in basements and clubs everywhere. It's not a collection of photos of people who I will never meet, or of bands which have long since broken up, or of shows which happened before I was out of diapers.

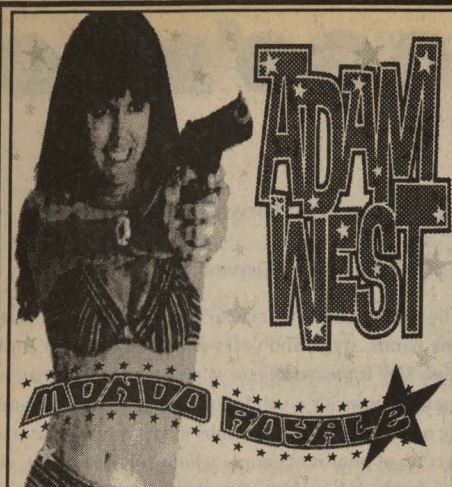
Maybe because this book comes from Denver, which is not what I would think of as a punk mecca, it covers a smaller part of the punk scene. These aren't the well known garage bands, these are the small time hardcore bands—with the obvious exceptions of Fugazi, Girls Against Boys, Neurosis, and the Rollins Band which seem out of place next to Drift Again, Christie Front Drive and Current. The obvious motivation for including them is that photos of popular/big bands sell books. Photos of Quicksand will sell many more books than Disembodied. Regardless, the majority of the photos are of bands which still play the basements, which haven't moved on to the big stages and the guarantees. The bands range from Infest, Refused, and Econochrist to Joan of Arc, Ordination of Aaron, and Clikitat Ikatowi, to Avail, the Promise Ring, and Born Against. There are straightedge bands (Chain of Strength), hardcore bands (Heroin), and political bands (Los Crudos)—an impressive variety.

This photo-only collection isn't just bands performing. There are over seventy photographs which feature clubs and basements, but also kids hanging out at beaches, parking lots and supermarkets. There are photos of bands members outside of the arenas which we experience them, outside of shows and clubs. Most importantly—there are many photos of people. There are zine writers and record store owners. I love that! How many times have I said that punk is about more than the bands? And now someone validates that in an expensive and supposedly music-focused format (expensive in that a lot of money went into it, not that I think it's a high cover price). Because Chrissy has chosen to include photos of lesser known bands and pretty much unknown zine writers, she helps to reinforce the ideas which we in punk so proudly tout but so rarely put into action: that every member of the scene is important, and that there are no pedestals. This book recognizes who I see as unsung heroes—these are the doers and the makers of the scene, even if you don't know their name because they don't sing for some well known band.

However, it is important to remember that this is a photo book, and in that way it is less of a documentation of the scene than something like book *Hardcore California* (Last Gasp), which combines words, art and photos. I tend to place emphasis on these things because they are the part of punk which is as (or more?) important than the music: the ideas and the motivations behind it. Though, Chrissy's inclusion of zine writers and others is a big step in the right direction.

The photos themselves are simple black and white shots. Very few use special effects. Along with the action shots of bands on stage, there are still photos of people. Even some of the live shots seem quiet and reflective, rather than exciting, or intense. This accomplishes a lot in illustrating each person's personality, both on and off the stage. This book, coupled with my long time respect for both Christine Boarts and Cynthia Connolly, supports what I see as the strong tradition of women in punk photography, and how women are more respected as photographers (and artists?) than they are in other parts of the scene.

The short *Cometbus* excerpt at the end is fitting in that Aaron's zine is so well known and appropriate to the scene that *The Unheard Music* documents (although I would have preferred Chrissy's own writing.) *Cometbus* has always made me sad in the way these photos do—they make me remember good times and bad, they make me realize that things change. — Jen Angel



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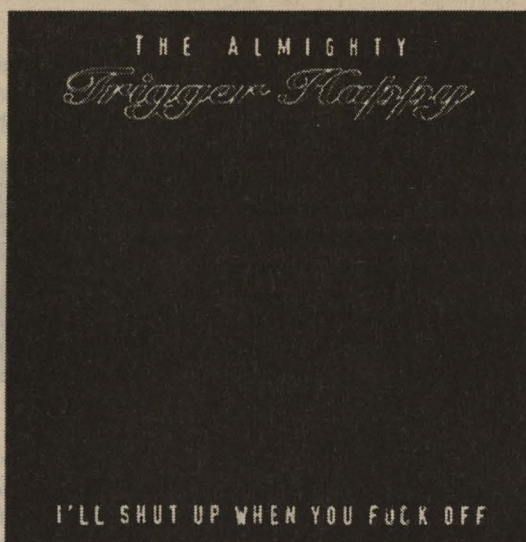
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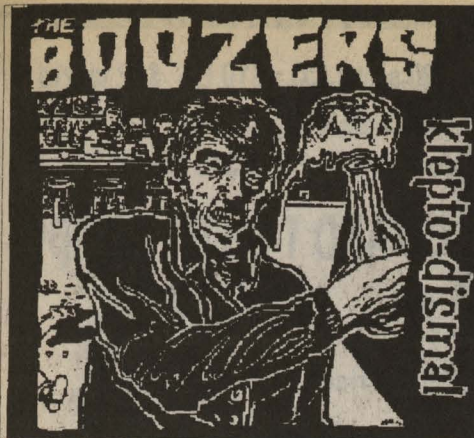
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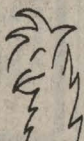


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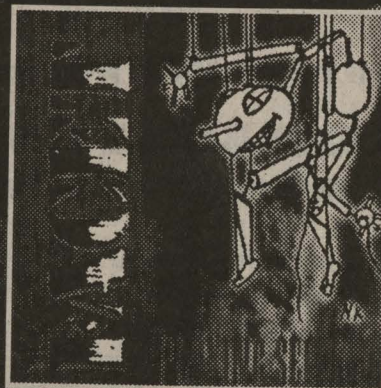
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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (BB) Brady Baltezare, (PB) Paul Barger, (TB) Toby Bitter, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (HD) Heather Daniels, (JF) Jonathan Floyd, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (MS) Michelle Shipley, (SS) Steve Spinali, (AT) Adam Türk, (LU) Leah Urbano, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (TY) Tim Yohannan, (RY) Rema Young.

THE ADVERSIVES/CAUSE - split EP

For any of the zines that I've ever done reviews for, this one would definitely fall into the top 15 best records I've gotten to review. Both bands are 1) tight 2) excellent musicians and 3) energetic as fuck. Both are obviously influenced by SWIZ, but skill and energy run much deeper than my words can do justice to. Two bands to definitely be on the lookout for. (PB) (Hybrid, PO Box 1222, Spokane, WA 99210)

LA AFERRA - "Ziema Ginie - Obudz Sie!" LP

Deep ecologists from Poland with folky anarcho-punk, reminiscent of early CHUMBAWAMBA, including the male/female vocals. The songs are sung in Polish, but the lyric sheet includes translations into English, as well as information on various activist groups. Not bad. It seems like Nict Nic Nie Wie is getting huge. (AM) (Nict Nic Nie Wie, PO Box 53, 34-400 Nowy Targ, POLAND)

AGENT GLITTER/FLEX LUTHER - split EP

Starting with the FLEX LUTHER side, the recording is shit, and I have to say, if these guys had an alternative name like "No Third Eye Silver Live Chair Doubt" or something, they'd be all over MTV's buzz bin! AGENT GLITTER on the other hand, is some good punk rock that reminds me of PLAYPEN, and seems to be recommended by Rev. Norb. Good stuff, but recorded poorly. Buy it for AGENT GLITTER. (AT) (Glitter H.Q., 1617A So. 10th, Sheboygan, WI 53081)

AGGRAVATORS - "It's All For Fun" EP

Kind of reminds me of the PAGANS, without the bogus English accent. Maybe it's because they're from Ohio or something... fast punk that would make their mothers proud, loaded with lyrical barbs like "I look in the mirror and hate what I see", real humanitarian stuff. Another easy winner. (JH)

(Sonic Swirl Records, PO Box 770303, Lakewood, OH, 44107)



ANGEL HAIR - "Pregnant With The Senior Class" CD

Yay! I am spoiled this month! This is the new CD, and it is wonderful to say the least! Exactly what I expected, and it rocks. They have their own style, and kick it pretty hard. I call this emotionally driven hardcore, the kind that makes you stand on your head and wait till your face turns various shades of crimson. It feels good, and makes you happy. You know what kind I mean...(LU) (Gravity, PO Box 81332, San Diego, CA 92138)

ANGORA - "First And Forever" EP

This is a really fun record, and I bet ANGORA are fun live, too. The vocal stylings of Heather are similar in some ways to the BRATMOBILE tradition, but with her own very special stamp. Mid-tempo punk, with intimidating minor chords contrasting with these girly vocals, "Death To The Non-Believers" is my favorite of the four songs. It's fabulous! (GS) (Majestic Records, PO Box 720971, San Jose, CA 95172)

ANNALISE - "Always 18" CD

A good new UK band in the SNUFF/LEATHERFACE vein. A few emo popcore tempo changes tossed in too. In fact this would fit in just right on a "Best Punk Rock In England, Son" comp. Maybe it was on one? A new band to watch for in the UK punk pop scene now that most of the biggies have disappeared or slipped. (RL) (Pigdog Records, PO Box 43, Hull, HUI 1AA, UK)

APERS/HEADLINERS - split EP

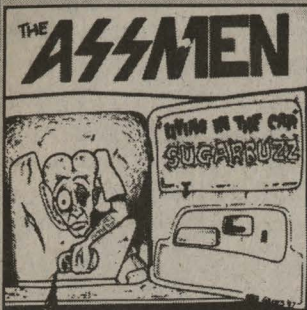
The APERS come up with two really good songs on this 7". "I Don't Care About You" is not the FEAR cover I dreaded, but a fast poppy song instead. You could say they have a SCREECHING WEASEL sound to them. Great stuff. The HEADLINERS' "Phat Pack Punxuals" is actually a full-on rap song - the slow swaying kind like LL COOL J sang for that gangster movie, not the more raucous stuff. I'm not the expert, I only know what I see on TV. But I really like having intermingling of musical genres on splits and compilations. (GS) (Apers HQ, Wilhelminastraat 71, CA Lekkerkerk, HOLLAND)

ASBESTOS - "Agonized Cry" CD

Boring, faceless, devoid of character, and artwork that's been used on more records than I have fingers. Songs range from one minute to eight minutes in length. Standard mid-tempo three chord Japanese hardcore with huge heavy metal wank-off guitar solos and the singer sounds like a bulldog sometimes. (PB)

(Decontrol Records, 6-16-2 (Flat Satsuki I-101) Nakanoshima Tama-Ku, Kawasaki-Shi Kanagawa 214, JAPAN)

MUSIC REVIEWS



THE ASSMEN/THE MOLLIES - split EP

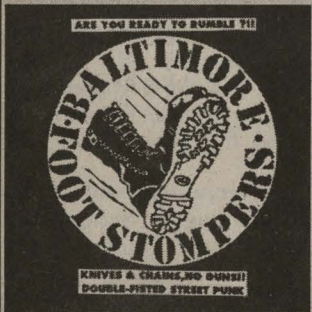
The ASSMEN start off stupid with this plodding macho, midtempo, tough guy schtick. "Sugar Buzz", their other tune is a bit more goofy like their band mascot, "Asshead Man". The MOLLIES try and turn things around for this EP with more of upbeat midtempo rock-ish number which is almost ruined by a terrible over-indulgent guitar solo, and then keep us guessing with a musically cool/lyrically horrible thrasher. Both bands have this violent black humor that makes me glad I'm not thrashing with a pack of them in a drunken pit. I guess I miss the joke on this one. (HM) (Eerie Records, 2408 Peach St., Erie, PA 16502)

ASTEROID B-612 - "Not Meant For This World!" CD

So far my least favorite of the latest batch of Australian boogie rock. This is good, but it's so far lost in wah-wah land, even the NUGE is runnin' scared. More B.O.C. and less MC5 than I would like, but certainly solid heavy guitar rock. Trouble is they've got such tough competition. Hey, they're better than LED ZEPPELIN! (RY) (Au-go-go, GPO Box 542d, Melbourne Vic 3001, AUSTRALIA)

THEE AUTOBOTS - "Two" EP

These guys are great! It's like the McCRACKINS with a sax player! I know, I know, the sax part sounds weird but I think it's cool! They also remind me of a band called LONG-FELLOW, which is another great band! Man oh man this shit rules! Rad little clips from the Transformers and more before, during, and after their rad little tunes! Too bad it says that they broke up, I'd love to see more from them! I encourage you to send your money to these guys and get this record! (AT) (\$3 ppd: Jerk Season Records, 5 Hendrickson Pl., Fair Haven, NJ 07704-3404)



BALTIMORE FOOT STOMPERS/CHELLOVECK 4 - split EP

This is a solid release. B.F.S. play rough and tumble punk with really growly vocals that sounds like a less thrashy SUBMACHINE. Not bad! CHELLOVECK 4 have a similar sound with less guttural, more whiny vocals. For those who like it down and dirty. (RM) (W.M.B. Records, PO Box 2292,

Meriden, CT 06450)

BEAUTYS/BARN HILLS - split EP

I was hesitant to put this 7" on because the BEAUTYS feature Kathleen who used to be in the SMEARS. I liked the SMEARS half the time, the other half of the time Kathleen wrote the songs. Well guess what, Kathleen has progressed as a songwriter and hence the BEAUTYS songs are halfway listenable. Still it's pretty basic stuff. The BARN HILLS are similar with a little stronger RAMONES influence. If you are a fan of Nashville's TEEN IDOLS, you may like this. (JF) (What Else Records, no address)

BITCHSLAP - "Illegal Use Of Your Future" EP

Hardcore punk with snotty sounding vocals and a good political edge. "Teach the rebellion, share your knowledge to anyone lucky enough to listen about the hypocrisy of laws, cops, corporations, courts and rights...but, I will never stop and if they kill me I'll die with a smile on my face." (MM)



(Shitpile Records, PO Box 36, Kenosha, WI 53141)

BLACK BELT JONES/TONY FEENEY - split EP

BLACK BELT JONES is a good, peppy melodic punk 3-piece. Two good songs from them. TONY FEENEY is one man, a guitar, and a rather large ego as he can't sing. Two boring "pieces" from him. (MM) (Brotherhood Of One Records, PO Box 5468, Crumlin, Dublin 12, IRELAND)

BLACK FORK - "Rock For Loot" LP

This kicks ass!! Straight up, fast and mean hardcore with shrilling female vocals that rip right through you. This full length is by far the best thing I've heard BLACK FORK put out. Be prepared to be knocked down by the amazing amount of energy coming from our East Bay friends. (HD) (Lookout Records)

BOBBY TEENS - "Hot City Boy/You're Too Young For Me"

Oh god, the glorious BOB-BYTEENS.... I've had sex with everybody in this band, including Russell.... but that's the way it is in San Francisco.... everybody sleeps with everybody else and then you change partners with yer best friend.... I think the mentality is left over from all free love thinking of '67!!!!!! Anyways, besides myself and this band being sluts, this single absolutely rocks!!!!!! Much better than the first one that came out not too long ago.....!!!!!! Straight up '70's pop!!!! Sexy!!!!!! Music to suck cock to!!!!!! No doubt about it pal!!!!!! (SW)



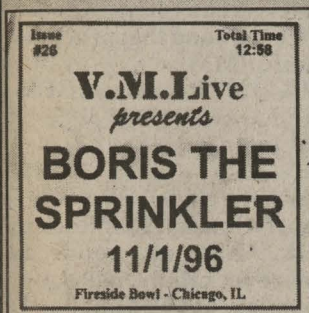
(Super Teem, PO Box 101, South City, Ca 94083)

MUSIC REVIEWS

BLIND PIGS - "São Paulo Chaos" CD

Brazilian punx bust out with some thrashy hardcore like the SPERMBIRDS. Then they take a nosedive into wannabe NOFX drivell. Confusing. Insert contains mohawks, much leaping about, and English/Portuguese lyrics that are better than the music. (TB)

(Grita!, PO Box 1216, New York, NY 10156)



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(V.M.L., PO Box 183, Franklin Park, IL 60131)

BRAND NEW UNIT - "Looking Back Again" CD

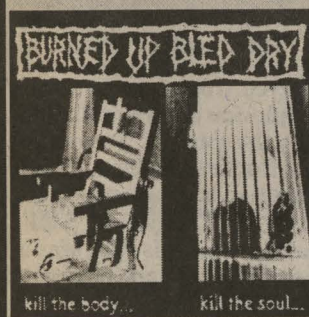
Can't really comment on anything but the music itself - the promo we were given has no booklet, so no lyrics, info etc. Hope they don't sell them that way! Well, I'm glad they put "Quickdraw Richy Rich" on this, as that's still the BNU song that does the most for me - fast and catchy. Unfortunately, the rest of this didn't measure up - slower, meandering, and lacking the same punch. (TM)

(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

BUDDY'S RIOT - "Race Chase" EP

Mid tempo 50's style punk fortified with some cool slap bass. It's probably be fun to see these guys live. Fun stuff. (MM)

(T.F.U. Records, 1217 River St., Santa Cruz, CA 95060)



BURNED UP BLEED DRY - "Kill The Body, Kill The Soul" EP

Another in a growing number of bands who combine the aggression of hardcore with intricate structures and apocalyptic, nihilistic imagery and lyrics. It's a potent combination when mixed well - and these guys do just that - listened to it three or four times in a row when I first received it. Demands to be loud, which might distress the neighbors/roommates, but damn, when it's worth it.... On the road this summer, so you've got your assignment. (TM)

(Sensual Underground Ministries, PO Box 8545, Tulsa, OK 74101)

OS CABELODURO - CD

Twenty songs from this Brazilian outfit - most of which are upbeat, quick straightforward melodic punk. They do get caught up in the rap/punk shit at times - both the longest songs and the worst ones. To their credit, most of the songs are short and energetic. Didn't leave the impression on me that I was hoping for, so make of that what you want! (TM)

(RVC Music, CP 101, Brasilia, DF, CEP 70 359 970, BRAZIL)

CHAPSTIK/BOXCAR SATAN - "Captain/Glass Finger"

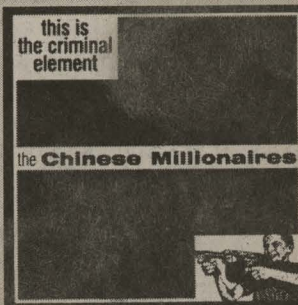
CHAPSTIK's song starts with some cool, minimal drums and a guitar intro that sounded like the start of the B-52'S "Rock Lobster" then kicked in with some macho MUD-HONEY type fuzzy guitar/vocals thing. Yep, its got that Amp-Rep, Sub-Pop thing but still has a certain underrecorded charm, even in the boys-with-their-toys guitar abuse/wank that ends the song. Meanwhile, BOXCAR SATAN takes a more chuggy approach that's not too different from CHAPSTIK and definitely more in the Minneapolis (and even Chicago, since we're mentioning major American cities) as opposed to Seattle mode. Cool slide and harp on this tune too. Not too bad. (JY)

(Sleep King, PO Box 15102, San Antonio, TX 78212)

CHINESE MILLIONAIRES - "This Is The Criminal Element" EP

Another outstanding effort from these mid-west boys. Powerful, straight-ahead rocking traditional punk rock. Very similar to THE LAZY COWGIRLS in both sound and spirit - strong vocals, steady, no-nonsense drums and crunching guitars. Influences from late seventies greats such as THE STOOGES

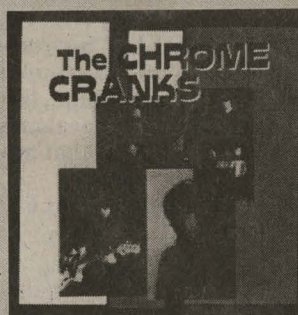
and THE SAINTS are obvious. Two originals and two covers (a classic by THE SONIC RENDEVOUZ BAND and a SEX PISTOLS diddie - no comment). Highly recommended. (KK)
(Demolition Derby c/o K. Verreth, Tervuurstweg 217, 1820 Perk, BELGIUM)



CHROME CRANKS - "Dyin' Style/Nobody Spoil My Fun"

One thing the CHROME CRANKS understand is that 'punk rock' really means coming up with a tough-sounding riff and beating it into submission over the course of six minutes and two sides of a 45. "Dyin' Style" is a rumbling, mean-spirited dirge, and their drug-damaged cover of "Nobody Spoil My Fun" steers the old Sky Saxon song into new, uncharted waters. The perfect record to spin during your next failed suicide attempt. (JH)

(Sympathy)



COLONNA INFAME - "Skinhead" CD

Three vegan straight edge punks and a skinhead from Italy whip up an interesting mix of basic oi and hardcore sounds. Very consistent throughout and includes a lyrical summary in English. (TB)

(Banda Bonnot Records, V. Pacchiarotti 129/131, 00139 Roma, ITALY)

MUSIC REVIEWS



THE CONNIE DUNGS/ OPERATION: CLIFF CLAVIN - split EP

OP CC cranks out 5 lyrically heavy tunes with OPIV style breaks. Their preachy vocal assault is pretty insightful and wordy without being annoying. The DUNGS deliver some of their best lyrics along with their rushed SCREECHING WEASEL sound. Some of these bands' best material. (HM)

(Plan-it-X Records, 5810 W. Willis Rd., Georgetown, IN 47122-9117)

CONTEMPT - "Shouting The Odds" LP

Very political English punk, a bit like ANGELIC UP-STARTS. Real strong from start to finish, with a good mix of styles. Angry, conscious lyrics and a football song to boot! (TB) (Bomb Factory Records, PO Box 21, Tenterden, Kent TN30 7ZZ, UK)

THE CRIMSON CURSE - LP

This band San Diego band consists of ex members of SWING KIDS, LOCUST, GUYVER ONE, and CONSTANTINE. The reference point for what it sounds like would be a mixture of these bands with a good dose of ANGEL HAIR thrown in. But if anything, the sound is intensified; a lot more complex and convoluted than its predecessors. I liked it. (CW) (PO Box 178262, San Diego, CA 92177)

THE CROOKS - "Striptease" EP

This Swedish group is way too hard rock for my taste, "On TV" is a cool song, though it sounds like Fred Schneider of THE B-52'S on vocals, not exactly a compliment. If they had KATE PIERSON, that would have been a whole different story. (EC) (Really Fuzzed, PO Box 6170, Stockholm S-10233, SWEDEN)

LOS CRUDOS - "Canciones Para Liberar Nuestras Fronteras" LP

Well, first off I feel like the spoiled brat of the family this month because I got something that I am actually jumping through the house about! This record is the fucking shit! I love LOS CRUDOS, and can't tell you enough how much you should get this. First off, it is extremely hard to find (at least around here), and the cover is hand screened on cardboard that is thick as all hell. Music-wise, this is my favorite so far. Even better than the first 7"! Extremely vocal and political about what they believe in. No bullshit in this package kids...find this and listen to it until your ears bleed. You won't be sorry. (LU)

(Lengua Armada, 2340 W 24th St., Chicago, IL 60608)

D.I.R.T. - "Black And White" 2xLP

This compilation is a reissue of 3 of the first D.I.R.T. releases. This collection has all their classic material. Great heavy as fuck political earsplitting punk rock that shreds with alternated male and female vocals. The 38 tracks on this release come from: "Object Refuse" 7", "Never Mind Dirt Here's The Bollocks" live LP, "Just An Error" LP and the "Feast or Famine" cassette. There's even a couple of bonus unreleased tracks. A great release from a band that never got proper credit for their amazing music. (MM) (Skuld Releases, Malmsheimerstr. 14, 71272 Renningen, GERMANY)

D IS FOR DRAGSTER - "Chrysler Solid State" EP

Pretty good stuff from Omaha, Nebraska. Fast Rock n' Roll type Regular-Joe punk. Not as good as NASHVILLE PUSSY, and a bit more rockabilly tinged, but along those lines. Don't know much about Omaha. D IS FOR DRAGSTER playing to punks in a barn, kicking chickens and pigs around, the yard littered with American cars and parts of tractors, I wonder if scenes like this really exist? (RY)

(Speed Nebraska Records, PO Box 3103, Omaha, NE 68103)

DANCE OF DAYS - "Six First Hits" CD

An all around solid release which is all the better since there aren't a million songs crammed onto the CD. DANCE OF DAYS mixes up the hardcore stylings of bands like NO FOR AN ANSWER and UNIFORM CHOICE, the energy of AVAIL, sung vocals which compliment the music, all of which creates a developed hardcore sound. Now, I've used a few punk heavyweights in this description, and sure, DANCE OF DAYS isn't quite that great, but they are a good listen. (TH)

(Teenager In A Box, CP 205, Sao Paulo-SP, CEP 01059970, BRAZIL)

DAYS OF... - LP

This North Carolina band played from 1986-87. Their existence ran simultaneous to the explosion and revitalization of Washington, DC punk inspired by the spirit of "Revolution Summer". This band seemed quite influenced by the sounds of their neighbors to the north. Overall, they remind me of early GRAY MATTER and MARGINAL MAN. Today, DAYS OF... sounds a little flat and dated, but at the time this stuff was an exciting, refreshing break from the crossover bad rock/metal induced stupor that a lot of punk/HC bands were seduced by. Sadly enough, this rock aesthetic seems to be coming back in full force, but hopefully something as equally inspiring as Revolution Summer and the music inspired by it will rise up to kick these tired old rock fuckers in the ass. (MK) (A-Team Records, PO Box 1745, Greensboro, NC 27402)

DE CREW - "Slackers" CD

If this CD were a cocktail, it would contain the following: 1/3 late 80's Lookout style pop punk; 1/3 NOFX sounding stuff; and 1/3 D.C. melodic core ala DAG NASTY. Unfortunately, DE CREW needs more time behind the bar. Not really bad, but not good either. (JF) (Riot Records, Viale Monza 26, Milano, ITALY)

MUSIC REVIEWS

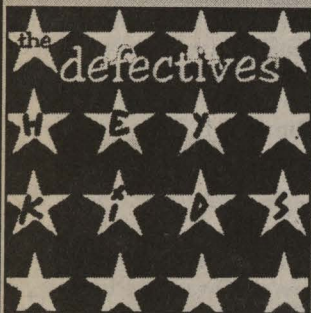
DEAD END KIDS - "Gonna Find Me Some New Drooges" CD

Old school punk rock with a singer whose got that Eric Boucher type phrasing down even if he doesn't quite have that sneer in his voice. Musically, they have that old DK'S, SEVEN SECONDS-but-with-more-hooks thing happening. Short to the point songs and a recording that for once, thankfully, doesn't have the guitars being louder than everything else. **BANDS TAKE HEED:** this is a good thing. Actually, I found the lean, minimal (but not boombox) recording quality quite refreshing, thank you! Okay so the cover is pretty dumb (pictures of skeletons with mohawks) but as records go, this ain't too shabby. The band rocks pretty good in a clean, "uncluttered" way, got some good songs like "Last Trust" and "Man Unkind", and gets its message across quite nicely. (JY) (Kevin Alliance Records, PO Box 2510, Ft. Charlotte, FL 33949)

DECHE DANS FACE - "Kids Rockin'" CD

One of those two guy noisemakin' outfits a la DOO RAG. French Canadians creating hillbilly weirdness and utter chaos, just friggin' banging on all kinds of household items. The mellow steel guitar work is sort of nice. JOHN SPENCER meets the old OBLIVIANS meets the OSCAR the GROUCH JUNK BAND, with a French accent. But it's too much for me, I'm afraid ...and not punk at all. (RY) (Vicious Circle, BP 21, 33151 Cenon cedex, FRANCE)

THE DEFECTIVES - "Hey Kids" EP



I could have guessed that these guys were from Texas. They kinda remind me of the SHMEL-BYS, but not nearly as good. The band needs to turn up their instruments, and the singer needs to take up smoking. Then maybe, just maybe... (AT) (Chinese Bob Records, PO Box 500233, San Antonio, TX 78280-6233)

DEMENTED ARE GO - "Marijuana" EP



These ghouls have been playin' some of the best psychobilly for over ten years and they still have the motherfuckin' shit! Mark Phillips has one of the best voices in the business, oft imitated by fledgling psychobilly cats. This EP has four good songs ranging from slow to fast, and each one has its own special charm. (BR)

(Fury Records, 7-11 Minerva Road, London, NW10 6HJ, UK)

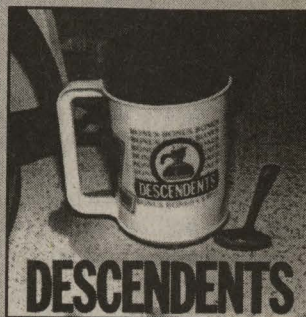
DEFICIT/CLAM CHOWDER - split 45

DEFICIT sounded amazingly similiar to MINOR THREAT, from the music to the lyrics. CLAM CHOWDER played a fast and angry aggro punk with ECHONOCHRIST-like lyrics. Good release. (CW) (Def Clam, 4554 Peck Circle, La Verne, CA 91750)

DESCENDENTS - "Gotta/Grand Theme" EP

Milo and company roll another solid pop-punk single through the mill. The title tune is the operative one here, a fast and naive barnbuster in the best DESCENDENTS style (albeit minus the humor), while the flip has a fast and unnotable instrumental. Recommended for the title track. (SS)

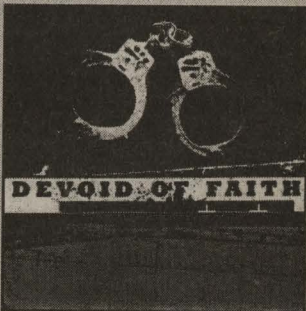
(Sessions Records, 15 James Way, Scotts Valley, CA 95066)



DEVOID OF FAITH - "Slow Motion Enslavement" EP

Yes, the East Coast hardcore attack continues! DEVOID OF FAITH bash out six searing tracks including a cover of SSD's "Nothing Done". This is noisy and fast, with throat shaking vocals that will make you wince in pain. Grade "A" fucking punk rock! (RC)

(Coalition Records, PO Box 243, 6500 AE Nijmegen, THE NETHERLANDS)



DICK ARMY - "The Last Four Beers" EP

I'm in favor of preserving Miller High Life too, but this is more stupid than fun. I was barely stomaching it when the wretched sax intrusion gave me the power to reach for the needle and make it stop. I did like their song "Dick Army", though, so I guess that's favorable for them. I just really wouldn't wish this record on anyone. (RY)

(A Major Label Records, PO Box 1503, New York, NY 10009)

DIOS ODIOS - "0 +" CD

This varies between a cleanly produced hardcore sound and a slower, polished rock sound. Sixteen songs, mostly sung in Spanish but there's a few in English. The lyrics seem to cover serious topics, like "Ceropositivo," about AIDS. Not bad, but it doesn't get me excited. (AM) (Capone Records, no address)

THE DISCOCKS - "Boot Boys Anthem" EP

THE DISCOCKS have a punk rock beauty here! The lads strap on their boots, put their hair up spikey and high and play fuckin' great streetpunk! All CRIKEY CREW fans need this record! These characters can play punk that'll make you drink beer and act all wild and crazy. Punk and proud! Long live THE DISCOCKS! (BR)

(Maruta-Palace #402 21-5, Shimoshinshuku Ichikawa, Chiba 272-01, JAPAN)

MUSIC REVIEWS

DIVISIA - "Wifebeater" LP

This, their second album, has a pretty wide spectrum of styles, from classic 7 SECONDS type songs (simple and fast with urgent lyrics) to more imaginative COCKPIT stuff, and grindy heavy stuff, too. In-your-face lyrics about the important things in every punk gal's life - sweet revenge against rapists, wifebeaters, the Christian tradition of violence. My favorites are "Rich Bastards" and "Picnic On Your Grave." Strong politics, and it really rocks. (GS)
(Pessimiser/Theologian, PO Box 1070, Hermosa Beach, CA 90254)

DON'T CALL ME BRIAN/ROD - split EP

DON'T CALL ME BRIAN play fast pop-punk that is fresh and likable, and all three tunes are good. ROD is melodic guitar punk with lots of whoa's and oh's harmonies. (MC)
(What Else, PO Box 3411, Dayton, OH 45401)



DR. EXPLOSION - "Maximum Rhythm & Shit" EP

Musically, you've got a pounding, 60's punk back bone, with occasional hints of twang, resulting in total head-bounceability. I find the vocals just a little distracting, however. It really does sound, at times, as though he's being strangled as he sings. Still, any band willing to name a song "Fart" will always appeal to me. (KK)

(Demolition Derby, c/o K. Verreth, Tervuursestwg 217, 1820 Perk, BELGIUM)

DREYFUS - "Garbage Days" EP

Hey, a solid punk band that sings about girls without getting sappy and sweet. You remember those times, when hearing a punk love song was an equal mixture of vinegar and bile. With a sound reminiscent of ALL or early BIG DRILL CAR, DREYFUS deliver one rocking EP. (JF)
(Pigdog Records, PO Box 43, Hull, HU1 1AA, ENGLAND)

DROPKICK MURPHYS - "Boys On The Docks" CD

Six great tracks from the legendary DROPKICK MURPHYS that'll have you swinging your pint of Bass and singing along in no time! It's '77ish, oi-influenced punk recorded perfectly for that thick ass sound (that seems to be losing popularity these days, though I don't see why), accompanied by a great singer that belts out the best goddamn lyrics I've read in a long time. Especially on "Front Seat". Man that song is the shit! This could possibly be one of their best releases. If you don't buy this, not only are you a complete idiot, but I'll never speak to you again! So there! (AT)
(Cyclone Records, 24 Pheasant Run, Merrimack, NH 03054)

DROTZBOUWEN/FIOM - split EP

FIOM is grind hardcore from Tokyo, Japan. Nothing too special, but they do have some pretty kickin' guitar solos! I find this to be extremely generic though. Why do all the bands sound the same? Thank goodness the DROTZBOUWEN side is a bit more interesting! They are actually pretty damn good! A bit of new school hardcore with a pinch of grind thrown in there for good measure. I'd like to hear more from these guys. (LU)
(Anomie Records, Feldsieper Str. 13, 44809 Bochum, GERMANY)

FMD/UNIT:1174 - split EP

I reviewed UNIT:1174 last issue, and I will say again that they are fast and aggro as fuck! These folks have a great sound, and this combined with their last 7" makes them one of my favorite new found bands. They have more originality than most out there, and I am pretty damn impressed. FMD is a band I have never really heard of, and I really didn't think they were anything special. Reason being that they aren't heavy enough for my tastes. Screamy and fast..been there done that. (LU)
(Spiral Objective, PO Box 126, Oaklands Park, SA 5046, AUSTRALIA)

ENKINDELS - "Who Here Wants To Fight" EP

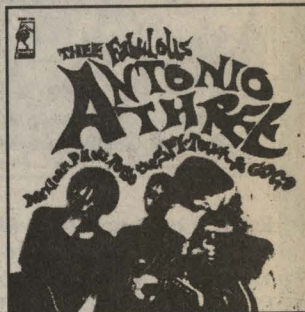
Hey, Louisville's ENKINDEL got tired of being a singularity and added an S to their name. Regardless, you get the same melodic mid era DC style stuff that this band is known for. Musically some of this stuff could have been on the second DAG NASTY record. Actually, this may well be the ENKINDELS best release to date. (JF)
(Struggle, 130 Stobe Ave, Shaolin, NY 10306)

F.V.K. - "Melody Is A Reality" EP

On first looking at this EP I couldn't believe that the FEARLESS VAMPIRE KILLERS were still around. A further inspection of the EP suggests this may be a bootleg, with everything recorded between 1989-1993. Whatever the status of the EP it is the best recorded F.V.K. stuff I've heard. This is solid Japanese hardcore with, as the title suggests, an attention to melody without ever becoming pop. The vocals are something else, sometimes sung, but also growled and grumbled out in a nasally way. (TH)
(no address)

THEE FABULOUS ANTONIO THREE - "Mexican Pilot" EP

In case you neither heard their cut on the "Tip and Run" EP comp (which is likely; for details, see "Startling Disclosures" column) nor saw them on their recent U.S. tour, THEE ANTONIO THREE sub-jet British style Beat/R&B to a sonic overhaul not entirely dissimilar to what GUITAR WOLF does to rockabilly, which is a good thing. Similarly, this record is a good thing. (DD)
(Percepto Records, 26 Kowarado Cho, Shizuoka 420, JAPAN)



MUSIC REVIEWS

THE FABULOUS MACH KUNG-FU - "Mish Mash/Tiger Stomp"

Close on the heels of their crazed 10" on Time Bomb, this has two whacked out vocal numbers (Hully Gully beat for you dancers) and a CEDRICS-worthy instrumental with the kind of production I'd like to hear more often; clear but far from squeaky clean. (DD)

(Telstar Records, PO Box 1123, Hoboken, NJ 07030)

FACE OF CHANGE - "Live For Today" CD

Nine songs of Japanese hardcore, most of which would be spectacular if the standards weren't so high over there. It's does end up being somewhat inconsistent - they manage the speed most of the time, but get caught in melodic interludes and pounding breaks at times that seem somewhat out of place. Good stuff, nothing totally earth shattering. (TM)

(Straight Up Records, Kouwa Bld 2F, Minami-2 Nishi-1, Chuou-ku, Sapporo 060, JAPAN)

FIVE BY NINE - "Chasers" EP

For some reason, the band names VISION and JUSTICE LEAGUE keep popping up in my head while listening to FIVE BY NINE. Maybe it's because FIVE BY NINE play that melodic style of posi core that was popular back in the late '80s, by bands that didn't want to be YOUTH OF TODAY, but were still part of that whole scene. This record is good, and they even sent a reviewer copy. Yippee! (JF)

(Soda Jerk Records, PO Box 4056, Boulder, CO 80306)

FLIPPER - "Live At CBGB's 1983" CD

This live CD features a touring version of this now legendary SF sludge-punk band with the vocalist from (also legendary) BAD POSTURE on vocals, replacing Will Shatter. FLIPPER's first LP, along with the BUTTHOLE SURFERS' early records, opened my ears to the possibilities of bands playing something that stepped outside rigid two-minute pop song formats. This thing is sequenced without mercy... one long song, so sit down and take it all in at once. I personally recommend cough syrup to ease any pain you may experience. Get two bottles, FLIPPER is worth it. (RW)

(Overground Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, ENGLAND)

FLUX OF PINK INDIANS - "Not So Brave" CD

This disc is a good sampling of this anarcho-punk bands early days. The 25 songs on here consist of demos, a couple of comp tracks and a live show from 1982. Hell, back then their "Neu Smell" EP sold 40,000 copies and convinced many a punk to become vegetarian. The eight page booklet has a detailed history of this important band. By the way, there are none of the arty/noise pieces that characterized their later recordings on here. (MM)

(Overground Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, UK)

FLY BITCHES - "The Holy Trinity ..." CD

Weird little CD. Most of it is pretty useless 'concept' fast-paced rock 'n roll with wordy inane lyrics and uninspired herky-jerky songs... until... the tenth song of this thing, which gets down to the dutch crunch of the matter: 'Sometimes I feel like I want to die! Art!' They stick that simple sentiment over a really catchy lost-'70s punk skitter-riff and get over one of the best art-punk rants of the year. 'Cause it's simple. The rest of the CD is filler. Like I said, weird. (RW)

(Rectangle Records, 2809 Hillsborough Rd, Durham, NC 27705)

THE FREEZE - "Days Of Desperation" EP

I have to say that I sneered at the V.M.Live series when it first started out, with its collector-oriented pretentiousness and pompous liner notes about how they are the preservers of the scene. But I've since been fortunate to hear some great records in the series, and so I'm willing sneer a little quieter for the time being. This record is one of those. THE FREEZE actually benefit from the live recording; their sometimes BAD RELIGION-style harmonies sounding faster, better, and well, punker, than their studio records. Six songs, too. What a bargain! (GS)

(V.M.L., PO Box 183, Franklin Park, IL 60131)

G.B.H. - "Punk Junkies" CD

The last time I heard anything from this band was during the embarrassing "A Fridge Too Far" period, but they're back with a new LP of their beefy metallic punk sound. The production on this disc is totally powerful, but the songs are a much to rock for my tastes. There are certain people who will rush out and buy (or shoplift) this as soon as they hear about it, and they won't be disappointed, but I'm not one of them. (AM)

(Triple X, PO Box 862529, Los Angeles, CA 90086-2529)

GLI IMPOSSIBILI - "Impossimania" CD

The Italian SCREECHING WEASEL complete with RAMONES style ballads, girl songs, and whiny backup vocals. Much better than the last few WEASEL/RIVERDALES/QUEERS records. G.I. are even up to date with logo overkill. They substitute basketball sneakers for those silly Doc Marten oi boots within a RAMONES/Converse inbred logo creating a hilariously hideous concoction. (HM)

(TVOR, Casella Postale 804, Como 5, Como, ITALY)

GODSTOMPER - "Halo" EP

Hmm...I don't know how I feel about this. These guys just kind of linger and don't do anything amazingly out of the ordinary. The recording sounds like they need to get their sound down or something. The genre is in the power violence range, and are kinda punky and then they get really fast and all that. Not my cup of tea, and I am a bit confused on this one. I can admit it though! (LU)

(625 Productions, PO Box 1239, Menlo Park, CA 94026-1239)



MUSIC REVIEWS

GREEDY GUTS - "From Mars To The Beach" CD

Poppy SCREECHING WEASEL/RAMONES style punk from France, with songs about girls, surfing, skating and other fun stuff. Energetic, hooky and with those snotty vocals the kids love. (AM)

(\$14 ppd: Vicious Circle, BP21, 33151 Cenon Cedex, FRANCE)

THE GUARANTEED UGLY - "It's An Ugly! Ugly! World!" LP

It's A Shitty! Shitty! Record! Why would a band, at this late date in the '60s garage revival scene, steal songs from the "Back From The Grave" records, rewrite lyrics in a piss-poor attempt to pass them off as originals, and then smugly sit back and put out a whole LP worth of this dreck? Did the genius behind this think nobody would notice? He must have, or else his tongue is planted so far in his cheek that it's sticking out of his ear. Another winner from Sympathy. (CH)

(Sympathy For The Record Industry)

HALF EMPTY - "An Equation for Optimism" CD

This record has helpful hints in the liner notes about how to pick locks and fool the pay phones. The between song samples include answering machine death threats and complaints of criminal acts allegedly committed by the band. That's enough to make this a good record. The songs, which are pretty damn good and sound sorta like X, are a bonus. (HD)

(New Disorder Records, 445 14th St, San Francisco, CA 94103)

HALO OF FLIES - "Music For Insect Minds" CD

A 29-song collection from these AmRep dinosaurs. The price-ee early singles as well as a decent chunk of other releases are included here. Spastic punk with a raw but arty feel a la THE URINALS or early adventurous SST. Although this gets closer to the trademark AmRep 'rock' sound on the later stuff, this is still a deal for the early recordings. (RL)

(Amphetamine Reptile, 2645 1st. S., Minneapolis, MN 55408)



HARRY CAREY - "My Go Cart/Big Folks (Don't Fly Rockets)"

First song started pleasantly enough in an innocuous way, like a somewhat more jagged version of say, DREAMS SO REAL (okay, so this record's got an Athens, GA address and I couldn't resist the lure of throwing a 'jangle' reference here in MRR) that walks the fine line between psych, pop and sleepiness (which in my present state is not a bad thing to

aspire to) and then meanders into SONIC YOUTH-type-waste-of-time-arrangement-intoxication. Other tunes do have that col (as in 'college') rock thing, as I do hear a lot of CAMPER VAN... (second jangle reference of the review). But hey, the second song gets loud in the end too and they do remind me enough of a smart-ass RAIN PARADE that I forgive them for all their transgressions. (JY)

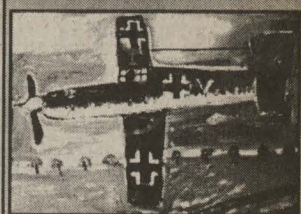
(Reservation, PO Box 7374, Athens, GA 30604)

THEE HEADCOATS - "Messerschmitt Pilot's Severed Hand/I've Been Fuckin' Your Daughters & Pissing On Your Lawn"

Beautiful!!!!!! Straight up fucking wonderfull!!!!!! The A side is so-so, pretty much a throw away.... but the beauty here lies in the flip..... "I've Been Fucking Your Daughters And Pissing On Your Lawn" is pure words of wisdom and almost embodies everything I've come to learn about the people living in San Francisco.... that's very strange..... (SW)

(Smartguy, 530 Divisadero #108, San Francisco, CA 94117)

messerschmitt pilot's severed hand



THEE HEADCOATS

HARPOONS - "We Whale" CD

Fuck, everything about this sucks! The lyrics, music, vocals, production, and cover are all horrible. This reminds me of late 80's melodic punk with tons of bad guitar wankin'. The only pleasant sound to come from this is when it hit the bottom of the garbage can. (RC)

(Lifestyle Records, 3-712 Robson St., Vancouver, BC, V6Z 1A2, CANADA)

HEIDNIK STEW - "The Seller Of Horrors" EP

This is too funny. I walk into MRR wearing a mid-sleeve heavy metal concert tee (Dio "Last in Line" tour, for those who need to know) and lo and behold we're reviewing metal records again. In all seriousness, though, this is a mixed bag of EXCEL/BEOWULF style metal-core, NY hardcore, guys saying "oi, oi" and RUN-D.M.C. For those who crave variety. (RM)

(Exit 9 Records, 224 Hamilton St. #2, New Brunswick, NJ 08901)

THE HELLACOPTERS - "(Gotta Get Some Action) Now!" 2x45

This Swedish band has improved since I reviewed their record a few years ago, and I liked them then. Loud, relentless, double guitar fury. They cover the NOMADS "Low Down Shakin' Chills", better than the original, and they're alot more exciting in general than the NOMADS of late. Why they needed 2 records for these 4 songs I don't know, but they fly by even with flipping time included. I'd like they vocals a little cleaner, but I can live with it. (RY)

(White Jazz Records, PO Box 2140, 103 14 Stockholm, Sweden)



HERETICAL RESPONSE - "Envision" EP

Anti-vivisection, pro-vegan, revolutionary anarcho-hardcore here, all the way from Atlanta, GA. Fast and fiery, these folks are angry and won't let you forget it for a second. The sentiments are good ones, and well expressed, but the hardcore is kind of generic. Don't get me wrong, I enjoyed this to an extent, but after a while those gruff vocals start to wear on you. (AM)

(Goatlord Records, PO Box 14230, Atlanta, GA 30324-1230)

MUSIC REVIEWS

HI-STANDARD - "Angry Fist" CD

This new disc from Japan's HI-STANDARD is full of fast, tight stop on a dime melodic pop punk. With this release the NOFX influence is more apparent but who cares? HI-STANDARD's covers are always cool. This time they do "Kids Are Alright", "Have You Ever Seen The Rain.." and a ska-punk "Pink Panther Theme". I wish they'd do a full disc of covers someday. (MM)

(Fat Wreckords, PO Box 460144, San Francisco, CA 94146)

HOME ALONE - "Una Moretti Da 66" EP

The vocals remind me of a TV program "Lo Zecchino D'oro". If you were a kid in Italy in the '70s you know what I mean. Good, fast punk rock, unfortunately I understand the lyrics and they are very, very demented. (EC)

(Mamma Records c/o Marco Ferrarese, Via Dalla Chiesa 6C, Voghera 27058, ITALY)

THE HUNTINGTONS - "Fun And Games" CD

Great pop punk that's tight and really energetic sort of a mix between THE QUEERS and SICKO. Even a guest appearance by Joe Queer. This really should come out on vinyl... (LH)

(Flying Tart, 1222 16th Ave. 3rd Fl., Nashville, TN 37212)

I AGAINST



I AGAINST - "The Problem Solved" EP

Catchy punk rock from some "nice boys" in Marshall, MI. What I like most is that they know qualities like slow and long are bad in music. Good boys. Though they do have some slow breaks in their straight punk, but it works out just fine. Only an hour from Detroit, I hope they don't get beat up too much for not being hard enough. (TJ)

(Fuck Boy, PO Box 779, Marshall, MI 49068)

ILLEGAL IDEAS - "Quando La Musica Morira" 10"

ILLEGAL IDEAS are heavy and fast, too bad it's not at the same time. With the tough fold out black and white cover showing that the pope is in cahoots with the CIA, KKK, drugs and nuclear weapons, I wanted this to kick my ass. Although it didn't, the metal riffs are beautiful and the fast parts have power. I feel like a high school guidance counselor but I think they're not living up to their potential. (TJ)

(Ezio c/o Stefano Biasiol, C.P. Aperta 33037, P. DI Prato, Udine, ITALY)

INTEGRITY - "Taste of Every Sin" CD

This release is a gathering of various outtakes of old and new material. People either love or hate this band. It seems like everybody has an INTEGRITY horror story. But the band seems to keep coming out on top and producing some of the most potent and innovative hardcore around today. Needless to say if you are an INTEGRITY fan than this release is a must have. This includes those two amazing SEPTIC DEATH cover songs that came out on a limited release a while back. (RC)

(Holy Terror, PO Box 770213, Lakewood, OH 44107)

IRONY OF LIGHTFOOT - "Dance Of The Ibex" EP

This is an incredible improvement over their last EP, which wasn't nearly as developed musically and lyrically as this. IRONY OF LIGHTFOOT are similar to MEREL, though a bit more reserved. During each song there are usually two voices going off with music that is difficult to run around in a circle to, and equally hard to sit still to. The lyrics are peppered with lines and phrases stolen from pop culture which really drive points home, though it may take a while to figure out what those points are. (TH)

(Wreck-Age, PO Box 263, New York, NY 10012)

JABBERWOCKY - "Finger Poppin' Time" LP

The Netherlands should be proud of such an upbeat, vocally versatile popish punk/rock-n-roll quartet. These guys sound so American with a lot of thrown in "yeahs" and a bit of a drawl, that I'd never guess they're from Berlicum. Most of "FTP" is cross between the LAZY COWGIRLS and the NE'ER DO WELLS with lots of girl songs and only a couple fillers. I don't know much about finger poppin', but this is definitely a toe tappin' disc. (HM)

(Incognito Records, Senefelderstr. 37a, 70176 Stuttgart, GERMANY)

JACK MEATBEAT & THE U.G.S/ LA SECTA- split EP

LA SECTA were (are) a band that started out really strong with a couple great singles and comp appearances and have sort of tailed off in the energy department on records I've heard recently. Their half of this split continues that trend for me. The other half features a band that churns the butter alright, they're just stuck with a vocalist who hasn't ditched his old CULT albums yet. Yeah, baby ... yeeaaaaauuh. No. May I say the cover of this EP is really easy on the eyes? Thank you. (RW)

(Munster Records, Apdo. 18107, 28080 Madrid, SPAIN)



JOHN Q PUBLIC - "Want To See You Die" EP

Faster-paced punk rock/hardcore that is at times very catchy and melodic and other times an assault on the senses - not a bad combination. Nothing to rush to your local record store and order immediately, but still good. And while it does lack in originality, I do like the DIY spirit - 10 songs on seven inches of vinyl, a photocopied sleeve and limited to 300 copies. (KK)

(Middle Man Records, 1757 Renee Dr., Kettering, OH 45440)



MUSIC REVIEWS



JUMPIN' LAND MINES/ TRIPLE A - split EP

A split EP from England's J.L.M. and TRIPLE A from California. Both bands tend towards an early '80s sound from their respective countries, with J.L.M. playing Riot City style oi, and TRIPLE A playing SoCal style HC from the period. While neither band adds much to the creativity pot, both accomplish what they're attempting to. Good. (KK)

(Bummed Out Records, no address)

J CHURCH - "Waiting On The Ground" EP

I really like J CHURCH. This is an Australian release of the title track, "Ayn Rand Is Dead" and "College Station," most of which I believe are not available elsewhere. So, if you don't have them, or are Australian, this is custom made for you. I should say "kinda like FUEL without the melody" but only five people in the world would get it. (AM)

(Spiral Objective, PO Box 126, Oaklands Park, SA 5046, AUSTRALIA)

KILLER KLOWN - "Dr. Pedophililous" 10"

Italian. This band shall be rated twice. First off, they get an A+ for their record cover (which is a drawing of a big ugly clown fucking a little boy in the ass) and their song titles ("I Love Your Skin", "Your Big Mouth Is Going To Suck", "I'm Alone And I'm Happy", etc....) and the appearance of the band, especially the crazy looking balding guitar player, very beautiful!!!!!! On the other hand, they get a D- for their utterly generic sounding cow punkish music..... too bad, because I was close to falling in love..... (SW)

(Killyourself, c/o Gualtiero Pagani, Via Cuneo 2, 43100 Parma, ITALY)

LÄRM - "Extreme Noise" CD

This CD includes their half of the split LP with STANX, the two 7"s, the "Straight On View" LP (minus the live side), plus three bonus tracks. LÄRM has to be one of the most influential punk bands ever. The distorted speed of their music sent out shockwaves that are still being felt today. The lyrics are highly political and sincere, and on top of it all they were straightedge. Simply put this is 75 tracks of awesome thrash from impossible to find records from a truly amazing band. What the hell else do you want? (RC)

(Coalition Records, PO Box 243, 6500 AE Nijmegen, THE NETHERLANDS)

LAST YEAR'S YOUTH - "Yah Boo Fuck You" CD

Now some of my friends think I take great pleasure in dissing bands in my reviews. Not true I say. I pray for the day when I hear nothing but bands that I can give good reviews to. Unfortunately bands like LAST YEAR'S YOUTH, who play boring, paint by numbers; '77 style punk, make that little more than a fantasy. Oh, but to dream the impossible dream! (RM)

(Step-1, PO Box 21, Tenterden, Kent, TN30 7ZZ, UK)

LIFETIME - "Jersey's Best Dancers" LP

I like the energy on this. It reminds me of a way more poppy AVAIL, or perhaps GAMEFACE, at times. This is a pretty straight forward mix of post punk and pop. For the most part, it works. I do wish there were more slower songs, though. The faster ones sometimes blur together. The boys know how to come up with good song titles (a much overlooked artform), and the colorful graphics are beautifully laid out by Mr. John Yates. "If they can't feel it - turn it up!". Real good. (BG)

(Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810)

LIMP - "Pop & Disorderly" CD

A band that barely clears the punk/not punk enough bar. Poppy pop punk with some ska and ska-punk tossed in. Similar to GOLDFINGER only much better. Certainly some potential hits on this baby if punk isn't too buried in mainstream's dumpster. An enjoyable listen for any popper. (RL)

(Honest Don's, PO Box 192027, San Francisco, CA 94119)

LIPMONGER/MCRACKINS - split EP

LIPMONGER comes up with two emo-pop songs about heartbreak, both very good with the tearjerking chords and harmonies. The MCRACKINS side features one vintage MCRACKINS pop tune, and then a spoof of the easy listening song, "Seasons In The Sun" whose disgusting schmaltz could not even be saved by the revamped lyrics about butt penetration. But otherwise, three great songs for the pop-punk fan. (GS)

(Negative Progression Records, PO Box 15507, Boston MA 02215)

LOGICAL NONSENSE - "Expand The Hive" LP

This is a hardcore band from New Mexico and they sound like a cross between old SLAYER and a band from Sweden that I reviewed in the previous issue called TOTAL-ITAR. That's kind of a random comparison, but I think you'll understand once you pick up the album. The lyrics are well written versions of the diatribes you've heard a thousand times before. I don't want to leave out that this sounds and feels like a concept album of some sort, a Marlon Brando sample no less. Sell your pogs and buy this one! (JV)

(Alternative Tentacles Records, PO Box 419092, San Francisco, CA 94141-9092)

LORD HIGH FIXERS - "Group Improvisation - That's Music!" EP

Oh, I don't know about that. Skip over the quasi-beat poetry that starts off this EP (nothing like putting your worst foot forward) and you might enjoy yourself. What you'll hear brings such diverse elements as Hammond organ, tambourine, and frantic punk rock into a mix that hangs together in spite of itself. Do not be alarmed - the Young Lions Conspiracy has spoken. (JH)

(Sympathy)

MUSIC REVIEWS

MACHINE THAT FLASHES - "Luciferin" CD

This is a new twist for me to review! I generally like the more emotionally driven hardcore stuff, but I never get to review it! So, I am happy to get this, and try it out! This band is weird, they have these cool spots from the news or something before most of the songs, and then they kick into the song. Mid tempo hardcore, with a lot of rad breaks in between. The vocals are pretty interesting, and aren't too screamy. Just perfect. I am into this, I am going to take it home now. (LU) (Simple Fucking Concepts, 1828 Ranstead St, Philadelphia, PA 19103)

MAIN STREET SAINTS - "Glory" EP

This oi band has an Ian Stuart soundalike on vocals, has lyrics that glorify violence, beating up punks, refer to "faggots", and have a song titled "Blackshirts" (the Italian Fascists) that says "a black shirts alright". Are they nazis? Any band that brags about fucking people up are following the Fascist path, and unless they clearly state their anti-fascist mentality, ambiguous lyrics are a not-so-clever cover for their sympathies. (TY)

(13 Luck, PO Box 10005, Kansas City, MO 64171)

MAKARA - "Broken Arrow To Everything" EP

I thought this was going to be emo and sing-songy based on what I have heard around town... I guess my sources are way wrong! This rocks! Screaming your heart out vocals, with a mid to fast tempo to back it up. This is what I listen to when I am sad or upset and don't feel like crying. Just yelling and screaming at my subject. Ha! Really though, this has a DRIVE LIKE JEHU, BOTCH, and STILL LIFE feel rolling around in it. My ass is kicked, and now I must go see these folks live. (LU)

(Hymnal Sound, 1892 A Market St., San Francisco, CA 94102)

MATRICULE 77 - CD

Why MATRICULE 77 has the number 77 in their name, 82 would be more appropriate. For MATRICULE 77 sounds like they would be right at home with any of those early eighties peace punk bands. This is one solid release both musically and lyrically, the only problem being some muddy production. (JF)

(Trisomik Records c/o Yoann Besson, 69 Rue Du Puits Juillet, 03 600 Commentry, FRANCE)

THE MEDVEDS - "My Mom Smoked My Stash" EP

The MEDVEDS open up with a heavy convoluted Irish folksy mess. Then they go into an OC style song about the new wave of poser punks. The highlight of this EP is "(Theme From) The Brutally Honest Cocksuckers", a CHINA WHITEish riff of an anthem which I can't seem to get outta my head. Pretty darn cool. (HM)

(Pill Party Records, PO Box 990632, Boston, MA 02199-0632)

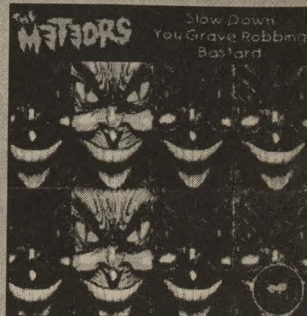
ME FIRST & THE GIMME GIMMES - "Have A Ball" LP

Not to be confused with the local all-girl group ME FIRST, this quasi-supergroup cranks out mainstream golden oldies in punk rock fashion. "Uptown Girl", "Rocket Man", and "Fire And Rain" all done with spunk and charm. Good versions with just the right amount of humor without getting too goofy. A fun release. (RL)

(Fat Wreck Chords)

THE METEORS - "Slow Down, You Grave Robbing Bastard/You Don't Know Me"

This one has a pair of tunes with trademark gruff vocals, a rough-hewn rockabilly edge and nice, fast tempos that would be nice at a dance party. However, most of the inspiration seems to have gone into the song titles, and here, only one of them's halfway clever. The tracks themselves don't necessarily have the freshness or punch to warrant repeat play on your stereo. (SS) (Hellraiser Records, Postfach 100 716, 46527 Dinslaken, GERMANY)



THE METEORS - "Bastard Sons Of A Rock N Roll Devil" LP

Anyone who's into psychobilly knows of, or has heard of the METEORS. Classic psychobilly in the same bloody vein as the PHANTOM ROCKERS, or DEMENTED ARE GO. Except I really don't think that these guys are quite as psycho as DEMENTED ARE GO. Twelve songs of growling vocals, and psycho spaghetti western guitars, mixed with a steady drum beat make this a must have, even if the bass player *isn't* using an upright! (AT)

(Hellraiser Records, Postfach 100 716, 46527 Dinslaken, GERMANY)

MILLHOUSE/DIG-DUG - split EP

A good split that sounds very East Bay. DIG-DUG have the CRIMPSHRINE thing going on while MILLHOUSE (not the MILHOUSE—with one 'L') does the spunky pop punk thing with a GREEN DAY-meets-DIGGER sound. A definite keeper. (RL)

(\$3 ppd: Act Your Age Records, 3244 Locke Ln., Houston, TX 77019)

MILLION SIX - "Free Sticker Inside" CD

The only thing wrong with this is that it's completely devoid of any personality. Was it really worth the money to put out a CD with only four original songs and a ROLLING STONES cover? For all its faults (fast but still kinda 'twirling drumsticks' rock), the record was played and recorded well. (HD)

(Satellite Records, 920 E Colorado #151, Pasadena, CA 91106)

MINDSNARE - "Credulity" CD

When I first saw this CD in my bin I was hoping and praying that this was going to be the godhead of hardcore records, just on the fact alone the the band's name is also a song by NAPALM DEATH. Disappointed, of course, I found out this is flacid and weak chunka chunka hardcore with occasional lifted riffs from "Master of Puppets" era METALLICA and even a 42 second IRON MAIDENesque acoustic ballad of sorts. I swear to fucking god, no kidding. (PB) (Trial And Error, PO Box 391, Richmond 3121, AUSTRALIA)

MUSIC REVIEWS



THE MISSING 23RD - "Old Friends" EP

"M23 support skateboard-ing, Animal Chin, and the Lard Free burrito." I don't think have to say anything more, but I will. After reading that M23 loves Animal Chin, (skateboard legend) I was sold. 23 is also a big conspiracy number and now has been coming up in skateboarding a bunch, at least twice in the last week of my simple life. Do you

think skateboarders killed Kennedy? M23 also rock. So Cal sounding punk with punchy hooks and a semi-political tone. (TJ)

(IF, 135 Calle Bella Vista, Camarillo, CA 93010)

THE MONGRELS - "Shut Up And Listen" EP

This band could be huge if they were American and had records on Lookout! They have all the right ingredients for success: a little punk, a little ska, a little RAMONES... and voila, here's a hit! (EC)

(The Mongrels c/o Mottadelli, Via Prealpi 2, Verano Brianza 20050, ITALY)

MORNING GLORIES - "Let The Body Hang" CD

Yet another band in the alterna-guitar rock category with feet firmly implanted in many quicksands. You got a bit of the PAVEMENT thing, some semi-loungish stuff, a couple of more rockin' stuff, but generally nothing to make you say "hey these guys are the shit!" Actually, they sort of remind me, in look and sound, of DEATH OF SAMANTHA from a few years ago, with heavier guitars and less clever songs. Best I can say here is that they've got some cool guitar hooks (which are probably stolen) and they rock some. So fuckin' what... (JY) (Cargo Music, 4901-4906 Morena Blvd, San Diego, CA 92117-3432)



THE MUTE-ANTS - "Rollin' In The Thunder" EP

Clean sounding mid-tempo punk which although reasonably tuneful comes up a bit short on creative ideas. That makes the songs seem somewhat long and repetitious. (MC)

(Zou Gratz Records, PO Box 812403, Boca Raton, FL 33481)

MY LAI - "Pony Soldier" EP

This is spastic hardcore that goes back and forth from full tilt to quick mid tempo breakdowns. The two vocalists scream their heads off with hate filled lyrics geared towards politics and the like. This is pretty good, but the music was a little thin for my tastes. (RC)

(Lengua Armada Discos, 2340 West 24th Street, Chicago, IL 60608)

NAGANT 1895/OBTRUDE - split EP

This came mailed to us wedged between two pieces of cardboard that had been bolted together. Well, I guess if it works, do it. Both bands hail from Italy and produce some totally ripping grind that flashes by at the snap of your fingers. Multi-vocals, and double bass drums are the order of the day. The OBTRUDE side won me over though, with their searing mix of drumming speed and agonizing vocals. Wicked! (RC) (S.O.A, c/o Paolo Petralia, Via Oderisi da Gubbio 67/69, 00146 Roma, ITALY)

THE NECESSARY EVILS - "Spider Fingers" LP

Much like THE LORD HIGH FIXERS, this is a band which, in theory, I might be expected to like but, in practice, just can't find much to sink my teeth into. Scuzzed-out blues-influenced numbers which generally lack the energy to overcome the lack of hooks in the material. One of the higher points is the cover (I assume) "William," which is credited to WHITE HEAT (so it's a band I've never heard of, so kill me). No cheap shots based on the band's name from this quarter! (DD)

(In The Red, 2627 E. Strong Pl., Anaheim, CA 92806)

NEON HEARTS - "Ball & Chain" CD

An early wave UK combo with an X RAY SPEX with a guy singer sound. Punk rock with a bit of arty sax. A combo of a single and various other tapes and recordings. This apparently includes the versions preferred over those from their excluded LP according to the bio insert. A good band from the explosion days of '77-78. More listenable and solid than most drawn out CD reissues. (RL)

(Overground Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, UK)

NEW JERSEY FAIRPLAN - "Wait" EP

Merging a DC-ish sensibility with later emo bands like CHINO HORDE or PROZAC MEMORY, NJFP come up with something both aggressive and interesting. The production can be detracting, but it's a strong release, nonetheless. I can see big things for these guys in the future. Can't wait to see how their sound develops. (BG)

(Medical Records, 76 Atherton Ave, Nashua, NH 03060)

NEW SWEET BREATH - "A Shotgun Down The Avalanche" CD

One of the most under-rated bands around, this trio captures the spirit of HUSKER DU without sounding just like HUSKER DU. Fuzzy, quirky stuff that packs punch and emotion as well as some flashes of pop brilliance. Maybe these guys aren't in enough with the "punk by the numbers" crowd. A combo that hasn't let me down yet. (RL)

(Big Top Records, 955 Massachusetts Ave #115, Cambridge, MA 02139)

MUSIC REVIEWS

97A - "Abandoned Future E.P." CD

Frantic vocals, pounding HC beats, plenty of breakdowns, and some skateboard humor; what more could you want? What confuses me is there are 19 tracks and they call it an EP. What? This is also released on 12", not a LP mind you. Hum, something very strange is going on here when this much rock does not constitute a LP. Another strange occurrence, their secret tract deep within the 99th parallel doesn't seem to exist. This fact is very annoying because I wasted precious time trying to find it and then felt like a nerd being shown up by some fucking kids playing a prank on all the lame CD lovers with time on their hands, rubbing our noses in that vinyl is just as good and that hidden tracts are weak. I do forgive them being that they rocked me like a hurricane. (TJ)
(Coalition, PO Box 243, 6500 AE Nijmegen, HOLLAND)

NO EMPATHY - "The Same Mistakes Endlessly Repeated" LP

The album title more than anything else, encapsulates the band's overall attitude. Very punk and quintessentially Chicago. Thirteen tracks of catchy and aggressive '77 style punk. It even ends with a COCKSPARRER cover. Will this be the year that NO EMPATHY finally get the huge punk audience they deserve? Judging by the album title, they don't seem to think so. I hope they're wrong. (LH)
(Johann's Face, PO Box 479164, Chicago, IL 60647)

NO-TALENTS - "100% No Talent" EP

An EP I could play twenty times over the course of an evening, to hell with my upstairs neighbors. The NO-TALENTS - at least they own up to it - bring the term "unprofessional" to new levels, write great lyrics (like those to "The Right To Be Young And Conservative" or "You're Guilty Too"), sing in heavily-French accented English, and really know



how to tear it up... at least on record. Give in to peer pressure - the NO-TALENTS are your new favorite band. (JH)
(Incognito Records, Senefelderstr. 37A, 70176 Stuttgart, GERMANY)

O.B.N.I. - "Chaos B.C.N." EP

These fellows combine quite a number of influences here. The main backbone of their sound is mid-eighties, solid hardcore. At times there are choruses like DISCHARGE, musical switchovers to full out thrash, and occasional saxophone and cowbell. O.B.N.I. is from Spain, but only half the songs are sung in Spanish, the others English. (TH)

(Intellectual Punx Records, PO



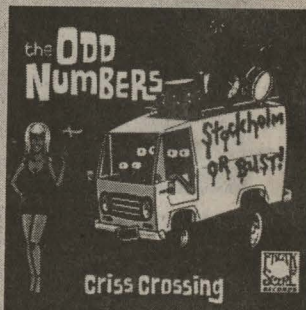
Box 395, 08080 Barcelona, SPAIN)

OBNOXIOUS - "Bastards" 10"

I don't suppose that it's a coincidence that this band has a dude named Wattie in it who just so happens to be the lead singer because they sound not at all unlike a more raw EXPLOITED circa "Troops Of Tomorrow". Or maybe a better comparison would be BGK. Anyhow, this is fast and nasty sounding punk with song writing that's catchy enough to keep things from becoming stale. (RM)
(Drop Dead Records, 3. Rue De Berne, 67000 Strasbourg, FRANCE)

ODD NUMBERS/CLAY WHEELS - split EP

A good South Bay split via Sweden. The ODD NUMBERS tune is kinda psych a la THE JAM's "Start". The CLAY WHEELS (featuring Ray Stevens of LOS OLVIDADOS fame) crank out a MR. T-like romp followed by a cool surf number. Pick this up if you can find it, I know I will. (Translation: damn no reviewer's copy!). (RL)
(Freak Scene Records, St: Eriksgatan 64, S-11320 Stockholm, SWEDEN)



OMEGA MAN - "January" CD

Whoa, metal alert! Here's a hardcore band crawling down the path of crunch, double bass, guitar leads, and pained all out vocals already beaten out by CONVERGE, COALESCE, and BLOODLET. There are songs about domestic violence, the lies of Christianity, and being straightedge. Fans of Mr. Coons' column are sure to enjoy this. (TH)
(\$4 ppd: No Records, PO Box 14088, Berkeley, CA 94712)

ONE MAN ARMY - "Bootlegger's Son" EP

This is much more '77 style than this band's first seven inch, which had more of a skate rock thing going on. All four cuts on this are fairly poppy and upbeat numbers with an obvious STIFF LITTLE FINGERS/SWINGIN' UTTERS influence. If you like those bands you'll like this too. (RM)

(TKO Records, no address)



ONE WAY SYSTEM - "Return In Breizh" CD

This band was pretty cool back in the day (the early eighties) and managed to crank out some solid street punk tunes. Why they got back together and released this terrible sounding, live, twenty song pile of crap is beyond me. Somebody's got to be making some money off this somewhere. (RM)
(Visionary Records, PO Box 30, Lytham St. Annes, FY8 1RL, UK)

MUSIC REVIEWS

ONWARD - "These Words Still Pray" 12"

Norwegian SXE HC sporting a cover very similar to the CHAIN OF STRAIGHT full length. Coincidental? Pretty standard X wearing fare. They do it well. Bass solos, back up vocals, finger pointing and heavy breakdowns. Love it. With "pray" in their title I was scared that the Christian SXE was taking over, not here. Thank heavens! (TJ)
(Crucial Response, Kaisersfeld 98, 46047 Oberhausen, GERMANY)



ORDER - "Punk Navigation" EP

This six song 7" sounds as if it could've been released on Riot City Recorded in the early '80s. It's 4x4, low-fi, thrashy punk with catchy sing-a-longs here and there to keep things from getting stale. (RM)
(Overthrow Records, Maruta-Place #402, 21-5, Shimoshinshuku, Ichikawa, Chiba 272-01, JAPAN)

P.V.C. - "Wall City Rock" 2x10"

Talk about best-kept secrets. When I got the Incognito reissue of the P.V.C. double LP last year (recorded in 1977, issued in 1979 in an apparent edition of fucking 50 copies!), I was immediately floored by a lost classic of '70s punk rock. Constant rotation, told everyone who cared, etc. Now, here's a double 10" of previously unreleased stuff from 1979, and it's every bit as good. Amazing! These guys are totally on par with any '70s punk band you want to name in regards to grit, power, and sheer catchy mayhem. New history in the making, and any fan of '70s punk without this is really missing out. Get the "Punk Rock Berlin" CD while you're out, too! (RW)
(Incognito Records, Senefeldstr. 37A, 70176 Stuttgart, GERMANY)



THE PETRIFIEDS - "Warning! Monsters" EP

I've gone from enjoyment to bemusement to annoyance to outright disgust at the sheer number of European "surf" and "trash-rock" releases over the space of the last two years. With this record I have comfortably arrived at sheer hatred of the whole mess. As usual, the offending band is from Italy, and the absolute jaw-dropping lack of

originality is apparent when you first pick the record up. The horror themes, the Mexican wrestling masks, the posed photos that exactly mimic PHANTOM SURFERS records, the clever nicknames (like "Big Hands": another P. SURFERS appropriation) and much, much worse. The music doesn't merit description, as any knuckle-dragging Taco Bell commercial music enthusiast could easily close his eyes and guess what it sounds like. (CH)

(P.A.I.N. Records, Via Parina, 4, 71100 Foggia, ITALY)

PASSAGE 4- "Counterfeit" CD

I did not like this one. A bit too well produced and commercial sounding was this poppy hardcore release. Also, the harmonic vocals were extremely annoying. I'll pass. (CW)
(Gift of Life, Wiescher Weg 99, 454 72 Mullheim, GERMANY)

PIAO CHONG - CD

This rules! Totally catchy Chinese punk with manic (turrets?) girl vocals. Short blasting songs that are very punk, yet so weird it's hard to classify. This is the kind of great music that develops unaffected by other music trends. (LH)
(David Wilentz, 162 Hoping East Rd., Sec. 1, Taipei 10610, Taiwan, R.O.C.)

THE PISS SHIVERS - "Hepped Up On Goofballs" CD

These foolish kids know how to thrash, and they throw in an occasional metal break, but do it in a generic sort of way. It's hard to take these guys seriously when every name on this CD is absurd. Definitely average, childish, moronic punk. (HM)
(46 Oberholtzer Rd., Bechtelsville, PA 19505)

THE PISSED OFFICERS/GERTY FARISH - split 10"

"Help G.F. and the P.O.s Save the Ants!" with this crazy split of the same title. The record jacket is perforated and is easily assembled into a small space craft that could easily propel a small colony of ants into outer space. Just read the 12 easy to follow directions. Once again, these two deranged bands overachieve with packaging and a truly unique record. THE PISSED OFFICERS go for that crazed low-fi, out-of-control thrash. GERTY FARISH exploit a casio's stupidest sounds and incorporate them into thrash, new wave-ish frenzy. Superior bands with superior talent and creativity. Genius! (HM)
(The Pissed Officers, 29 Putnam Ave. #1, Cambridge, MA 02139)

POSITIVE STATE - "The Bullshit Initiative" CD

One look at the cover and you know it's going to be political, and it is. Nothing exposes the politically naive as fast as making a record filled with political rhetoric. Fortunately for POSITIVE STATE, this is not a problem—in fact, I found myself actually enjoying the lyrics. Sounds a little like the FU'S with some of that choppy sXe guitar stuff thrown in. Knowing your shit, and being comfortable with it can make or break you, and so can buying CDs. That said... buy this and share the wealth! (JV)
(Torque Records, PO Box 229, Arlington, VA 22210-0229)

POWDER MONKEYS - "Time Wounds All Heels" CD

I guess someone's paying attention to my enthusiasm for Aussie bands. Let the Au-go-go and Dog Meat flow my way forever more. Heshism is back! Bands like ONYAS, CRUSADERS, and FU MANCHU (from the U.S.), and especially the POWDER MONKEYS nearly make my old TANK records obsolete. Sometimes I wonder if I'll be a MOTORHEAD lovin' grandma someday? This CD is fucking great, by the way. (RY)
(Au-go-go, GPO Box 542d, Melbourne Vic 3001, AUSTRALIA)

MUSIC REVIEWS

RANCID VAT - "Live!! Radio Rampage '96" CD

An ear tingling live radio show from WFMU radio in Montclair New Jersey. Lots of pro-wrestling type antics between songs, and... biker-scum-punk-rock-extrordinaire!! I'd probably rather listen to a regular album for sound quality, but you get some laughs, here. Snap into a Slim-Jim!!!! (RY) (Brilliance Prize Records, PO Box 31686, Philadelphia, PA 19147)

RANCOR - "Flip The Switch" EP

This is solid, better than your average straightedge hardcore. Aggressive music with sing along, in your face lyrics. I was not moved by it, but was surprised that this style of music is still happening. This could have came out ten years ago. (CW) (Youngblood, 217 W. Main St, Ephrata, PA 17522)

RASH OF BEATINGS - "Pressure Bomb" EP

This has been out for a while, but for some reason it has slipped through the cracks until now. I think the name of the band says it all. Because after one listen you will feel like you have just gotten the beatdown of your life. This is raging brutecore with awesome death metal vocals. If the music doesn't churn your gut, then maybe the photo of the land mine victim on the inside cover will. Check this out! (RC) (Sensual Underground Ministries, 1430 South Quincy Ave., Tulsa, OK 74120-5826)

THE RETARDOS - "Come On Back/Shame"

Straightforward rock 'n roll with music-geek overtones. With more creative arrangements than several of today's popular acts, THE RETARDOS add just a little bit of that extra something to standard 3-chord punk to make it stand out. Good organ sound and strong drumming round things out nicely. Get this one. (CH) (Super Teem Records)

THE REVOLT - "Strength Thru American Oi!" LP

This LP brings you full-scale 'skinhead warfare' with a major 'aggro' killing fascists "for America" stance. THE REVOLT is all about tough guys with automatic weapons belonging to a gang where "There's violence in your mind". This is intimidating oi music, continuing where the TOUGHSKINS left off. If you are not a member of the REVOLT'S crew, stay the fuck away from these skins—you'll get the shit beat out of you! (BR) (Vulture Rock, PO Box 40104, Albuquerque, NM 87196)

REVOLVERS - "Marley" EP

There's no real reason why I should like this, it's your everyday fast, poppy punk with good production and singing (not too snotty or sappy), nothing new, but I do. It has an alternately sad and uplifting quality to it. Four songs in all. It's pop punk even someone as bitter as me likes. (BG) (Locket Love, PO Box 5865, Kansas City, MO 64171)

RIOT SQUAD - "Back Stabber" CD

This band's last album had some good songs here and there but overall was pretty mediocre. This one's a bit better but still nothing to get all worked up about and basically picks up where the last one left off. Their sound is equal parts BAD RELIGION, country punk and MISFITS. If that sounds appealing then give this a listen. I'll pass. (RM) (Last Beat Records, 2819 Commerce St., Dallas, TX 75226)

RIVERDALES - "Storm The Streets" LP

Classic RAMONES rock. If you're looking for breakthrough originality, please look elsewhere. If you're looking for 14 songs (none of which goes over three minutes) that THE RAMONES wish they could call their own, you need not look any further. Highest recommendation, but I'm a sucker for this sort of thing. (KK) (Honest Don's, PO Box 192027, San Francisco, CA, 94119)

RUBBER FROGS - "Masturbation Generation" EP

This is straight up, generic, three chord pop punk. There are occasional moments of early DESCENDENTS, but even that is generous to say. Below even the most rudimentary DIY standard cover art. Mega generic and boring. (CW) (Anti Earth Records, 777 Hogue Rd, Hamilton, OH 45013)

S.D.S. - "Scum System Kill" EP

Whoa. Return of a old name to the fold - haven't even heard them mentioned since their last vinyl which was way back in '90. Regardless - to get to the task at head. It's the same spiky haired melee they were providing then - pounding staccato drumming, overlaid by rushing guitars (with the exception of "Straight To Hell", where we get a dose of fretboard gymnastics) and some crazed vocals. The vocals in "Distort Fucking Hope" are even more curdling than the rest - bad day in the studio, eh? Great to have them back. (TM)

(Mangrove Label, 103/ 3-24-18 Kamishakujii, Nerima-ku, Tokyo, JAPAN)



LA SECTA - "Fuzz God" LP

Durable Spanish band operating in the post RADIO BIRDMAN arena with a singer who sounds, to my ears, like the singer from the LEATHER NUN (eh? Sweden, Spain, what's the connection!) but maybe I'm just nodding out here. Much as I want to really like this record, I'm sad to say, there ain't much here. Songs that sound like R&B or the STOOGES, etc. etc. but not really doing anything with that. And it don't sound like they got real gone in the studio either. What can I say, find another influence maybe? Buy a drum machine? I do not know. (JY) (Munster Records, Apdo 18107, Madrid 28080, SPAIN)

MUSIC REVIEWS

SEVEN HATE - "Home Grown" CD

Slick production, solid musicianship, and all the pop punk tricks can't cover up lifeless and boring songs. A really boring LAGWAGON, recommended to insomniacs only. (JF) (Vicious Circle, BP 21/F, 33151 Cenon Cedex, FRANCE)

SEWER SCREW - "Paradise Slaves" EP

I'll have to cop to something right away: I'm not sure that I'm the most appropriate person to review this record. In fact, with MRR's strict guidelines on what gets in here and what doesn't, I'm not sure why this is here to begin with. This is that industrial/metal hybrid stuff that MINISTRY started cashing in on years ago, but only SEPULTURA was able to pull it off semi-amusingly. Whenever I hear stuff like this I think of big, sweaty ex-metalheads with goatees, BIOHAZARD tattoos, and tie dyed pot leaf shirts. Most likely I'm nowhere close and am probably a total condescending prick for even writing that at all, but wouldn't it be fucking brilliant if I were right on the mark....I dunno, I think it would be. (PB)

(PO Box 188602, Sacramento, CA 95818-8602)

SHAKE APPEAL - "Babefake" 10"

This shit is 100% lame!!!!!! Every motherfucking song on it sounds the same!!!!!! This must be Denmark's finest!!!!!! Go ahead, take the test; put this shit on the turntable and bounce the needle around from song to song real quick like and see if you can tell the difference between tunes..... it tries to be hard but comes off generic!!!! The cover of the NERVOUS EATERS "Just Head" blows limp cock..... the guitaist couldn't even swing the solo which is one of the highlights of that song..... why bother? (SW)

(Dig Records, 4, Rue St Martin, 35000 Rennes, FRANCE)

THE SHINDIGS - "Boyfriend Song" EP

Snot-green vinyl and spirited girl vocals are the big selling points on this three-tracker. Oh, there's also a snappy title track, an amusing pop-punk complaint about boyfriends that seems to epitomize the band's tone. The two remaining tunes operate somewhere in that nether region between hard punk and pop-punk (basically meaning that the hooks aren't all that good). On balance, pretty average, but I'd give it a listen. (SS)

(Rockhaus, PO Box 242, Austin, TX 78767)

SHITBASTARD/LAST OF THE JUANITAS - split LP

The former are the Arizona based hardcore band who earned a rep with their great EP of about a year ago - political hardcore with gruff vocals and intricate guitar work. It almost seemed to be at the wrong speed at times - it's amazing how tight they keep things that are so complicated. The flip is a San Diego three piece who play instrumentals that left me without much to comment on - they were great background music, and had enough of an aggressive edge to be worthwhile, but nothing so amazing I could see myself throwing it on often. Odd pairing. (TM)

(Culture And Value Records, PO Box 1799, Flagstaff, AZ 86002)

SICK ON THE BUS - "Suck On Fuckheads" LP

Gutter colored vinyl, I haven't heard anything this brutal since GBH or something. It sound like their guitar is plugged into your skull, like the CRUCIFIX "Dehumanization" album. (EC)

(Get Sick Records, 2 Harcourt St, Raunds, Wellingborough, Northants NN96LZ, UK)

SIDECAR - "Three Wheel Heroes" LP

You know, somebody told me that I should check out this band out, and that I'd probably like them. Well, here I am reviewing them. And I have to say, these guys fuckin' rule! If you like DIESEL BOY, you'll love these guys! Sixteen songs of catchy ass shit that will have you playin' this record for your friends, for your mom, even your dog! Hell, you'll be playin' this so much that you'll get thrown into the local loony bin where the only thing that will shut your punk ass up is SIDECAR. You need this record! (AT)

(What Else Records, PO Box 3411, Dayton, OH 45401)

THE SILLIES - "Man Of Steel" EP

With a name like the SILLIES, you'd expect something poppy or at least silly right? Not in this case. This is a metal band, that's right, a metal band. They had me fooled at first with their wanna-be punk, but I saw through this shit. They remind me of _____ (insert any metal band, they all suck) which makes me sad to see this sneak

into our punk rag. Not a wise choice for this label's first release. (AT)

(\$3.50 ppd: Lucky Thirteen Records, 11026 Ulloa Ln., Dallas, TX 75228)



SIMONS - "Ganja Song" EP

Stuttgart band doing a "hoy, hoy, hoy" type pop-punk thing. You haven't lived until you've heard the refrains of "I want to part-ee all night lung" here sung in the SIMONS lovely German accents. Otherwise, the tunes here seem somewhat lethargic and straddle that very uncomfortable line between: funny/or incompetent?—the question I always seem to have to deal with for band like these. Sorta sounds like bier hall goof-punk or something like that. (JY)

(Incognito, Senefelder Str 37A, 70176 Stuttgart, GERMANY)

SIT N' SPIN - "Pappy's Corn Squeezin'" LP

This all-girl quartet fancies themselves homegrown rockabilly gals bred on corn mash; in reality, they're a nicely groomed band who wear their style a little unconvincingly. This LP is very poppy, very well produced, and chock-full of tunes that are almost too agreeable, especially with those up-front vocal harmonies. The back cover tells it all: the band is bending over a basket full of corn, with two jugs of booze right next to them, uncorked and undrunk. Below average. (SS)

(Munster Records, Apdo. 18107, 28080 Madrid, SPAIN)

MUSIC REVIEWS

SLINGSHOT EPISODE - "Lid" EP

Somebody has to say it. TILT! Okay, the singer sounds a lot like Cinder. Maybe they're a little more punk in their overall attack. Generally melodic punk with precise female vocals. Pretty fun for the 10 minutes it lasts. (LH)
(Rags To Records, PO Box 971, Bloomington, IN 47402)

SONIC LITTER - "Hallucination Generation" 10"

Very wary upon glancing at the cover. Played-out spooky-'60s graphics... hmm. Fuck it, the needle drops and these Dutch chumps kick out requisite fuzz-punk riffs and teen-referenced vocals. Got the right spirit, just a little wooden at times. Loud and loopy, kinda like a more garage-oriented SPACEMEN 3. OK? (RW)

(Motorwolf Records, HOLLAND)

THE SONS OF HERCULES



THE SONS OF HERCULES - "Surfin' In The Bars/Outta Your Head"

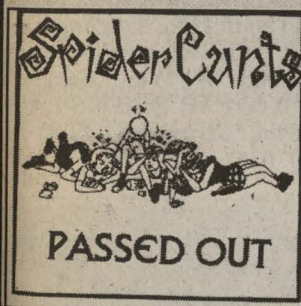
Hearing the first song, I was reminded of the GROOVY GHOULIES song, "Beast With Five Hands". But if you know that one you know it's real great, so it's a good coincidence. The B-side is a more SHADOWS OF NIGHT type Psychedelic 60's number, still, I like it. Two of the guys in this band look too much

like Ray Davies though. (RY)

(Get Hip Recordings, PO Box 666, Canonsburg, PA 15317)

THE SPACESHITS - "Winter Dance Party" LP

Two songs into this and I'm already convinced this is a classic! Fast, really fast rock 'n' roll, like GENE VINCENT on speed. Sung (not screamed) vocals, great guitar sound (Les Paul?) and these Canadians look good too, get this. (EC)
(Sympathy)



SPIDER CUNTS/DREGS - split EP

Don't take any alcohol away from these spiders or they might bite you. The SPIDER CUNTS, which have a super funny song about swillin' cider on the crack stoop, play super fast and aggressive. Their sound and powerful screaming vocals grab a hold of you and drag you along for a four song ride. The DREGS

are fast and aggressive as well, but a bit grindier. They aren't as high energy as the SPIDER CUNTS, but they do deliver the best part of this record. A super cool sample of the witch from "Wizard of Oz". (HD)

(Receptacle Records, PO Box 20259, Tompkins Sq. Stn, New York, NY 10009)

THE SPILLS - "Gonna Go Blind" EP

Punky guitar rock that sounds influenced by late '70s U.S. punk. (MC)
(Stiff Pole, PO Box 20721, St. Petersburg, FL 33742)

STALIN'S ORGAN/FERAL DREAMS - split EP

STALIN'S ORGAN play five short, fast simplistic songs with SLITS style vocals, while FERAL DREAMS deliver short bursts of intense straight-ahead hardcore, pretty rad. An unusual combination. (AM)
(Silver Rocket Records, PO Box A2155, Sydney SA, NSW 2000, AUSTRALIA)

STEEL MINERS - "Irony" LP

The STEEL MINERS LP flies by in a breathless rush, kind of like the effects of Mountain Dew and psuedo-ephedrine (the only thing keeping me running today), and it all works for the most part. It never reaches the intensity of early DWARVES or GAUNT (two bands that you might use as an easy comparison), but you won't feel ripped off either. I've been told that they're another band in disguise, but these rumors remain unconfirmed. (JH)

(Get Hip, PO Box 666, Canonsburg, PA, 15317)

THE STEVE MCQUEENS - "Mission To Rock/I Wanna Go Out With You/Thinking Of You"

I'm always a leetle leery of bands that (accidentally or otherwise) leave the "n roll" out of "rock 'n roll". I immediately think of POISON or RAFT or some such big-haired bands. THE STEVE MCQUEENS, however, sound more like they are trying to be the German version of SUPERCHARGER. Pleasant enough to listen to. (CH)

(Wrench Records, Bum Box 4049, London, Waken 3XX, ENGLAND)



THE STICKLERS - "Vanilla Shake" EP

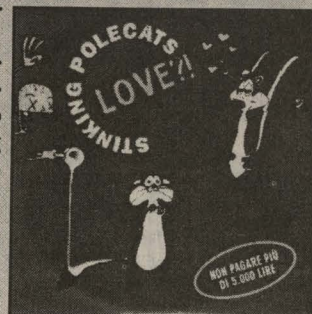
Five blasts of old style hardcore. Lyrically, it's sorta silly... Kinda corny at times... Musically, it's energetic hardcore that's a little catchy and a little noisy. Reminds me of something that might have been on Mystic in the mid-'80s. Fun. (LH)

(Wet Noodle, PO Box 235789, Honolulu, HI 96823-3513)

STINKING POLECATS - "Love?!" EP

Hmm, maybe things are different over in Italy, but the lyrical content of this record is just so dumb. Really, it's like reading the graffiti on your jr. high restroom wall. You know, pathetic sexual lust stuff, and all that. Well, the STINKING POLECATS combine it with a second rate SCREECHING WEASEL sound for one disposable EP. (JF)

(Christian Milani, Via Tedaldi, 13/D, 29100 Piacenza, ITALY)



MUSIC REVIEWS

STREET TROOPERS - "Take The Battle To The Streets" LP

Very bad cover art from this Canadian band who sound like some old O.C. hardcore with some ska thrown in. Lots of political lyrics about unity, and beating up hippies. (TB) (Knock Out Records, Postfach 100716, 46527 Dinslaken, GERMANY)

STRIKNIËN D.C. - "Ghetto Blaster" CD

A mixture of old style European punk and post-punk reggae/dub. The punk stuff goes between exciting and generic. The reggae stuff is like what the SUBHUMANS were doing towards the end. The singer has a very low voice. (LH) (Rejected Records, 8 Woodlands Ave., Dun Laohaire, Co. Dublin, IRELAND)

SUPERFLY T.N.T.'s



GET OUT OF MY WAY/WILD WILD RIDE

SUPERFLY T.N.T.'S - "Get Out Of My Way/Wild Wild Ride"

Two solid punk rock 'n' roll songs (stuck on the same side of the disc, just like you know who). "Wild Wild Ride" is a bit reminiscent of the RIP OFFS "Wild Wild Jane" (mostly by virtue of the similarity of the chorus), nothing wrong with that. S'alright? S'alright. (DD) (Racket Records, PO Box 390,

Newcastle Upon Tyne, NE 99 2WB, UK)

TANNER - "(Germa) Phobic" CD

I'd seen TANNER a few times before, and was never too impressed. They always seemed to have lots of potential, but were too scattered, sound-wise. Well, I'm happy to see that they have found the right balance they needed with this one. This disc really moves and doesn't let up. Also, having the lyrics (which are really cool and clever, by the way) on hand helps a lot. It's chock full of jagged rhythms, big choruses, and creative back ups. Alternately quirky and driving, this is what I knew they were capable of. This sounds great for being recorded in a garage. Keeping the San Diego sound alive. (BG) (Cargo Records, 4901-906 Morena Blvd, San Diego, CA 92117)



TEEN COOL/ROOM 41- split EP

TEEN COOL are fast, almost bordering on hardcore, with a slight STIFF LITTLE FINGERS feel. Very melodic and tight. Origins and personnel unknown, but a good band. ROOM 41 have more of a STOOGES sound, but real profane. Lotsa "Fuckin' Shit!"s and "Oh Fuck!"s, but they also have a good sound. Mike Lucas thinks

they are from Japan, but it's just a guess. Maybe there are two ROOM 41's. (CH)

(Mortville Records, PO Box 4263, Austin, TX 78765)

TENSION - "...And At The Hour Of Our Death" CD

I was pretty jazzed to get this, because I have their first album, and listen to it quite often. This sounds a bit different than their older stuff, but it will take me a while to like this a whole lot. Hailing from NYC, TENSION definitely has that early '90s feel to it, that actually makes them a good band. Some songs on it are rockin', and others are just what seems like space filler on a long CD. I say try their other stuff (which rocks!), then get this and see how you feel about 'em. (LU) (None Of The Above, PO Box 654, Farmingville, NY 11738)

THE TIE THAT BINDS - "Slowly Sinking Under" CD

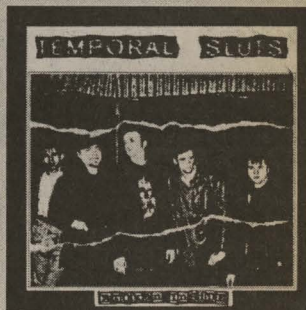
Finally, a band that I don't feel sucks on the Onefoot label. TTB play nerve fried, moody hardcore that has just enough catchiness to keep it from being purely an anger/frustration fix. It reminds me a lot of SAMIAM, when they still had fire. They utilize dynamics real well and know how to write sad songs. I like. (BG)

(Onefoot Records, PO Box 3834, Cherry Hill, NJ 08034)

TEMPORAL SLUTS - "Broken Inside" EP

Tough and stuff. Fast, too. I just don't love them. I guess there's just nothing catchy about the songs. I couldn't hum these tunes moments after I lifted the record from the turntable, let alone at any later time. Not at all a musical disaster, they can play, but I can't fathom liking something that doesn't get inside my head. (RY)

(Demolition Derby/Nitro! Records, Tervuursestwg 217, 1820 Perk, BELGIUM)



THE TEMPLARS/BOTTOM OF THE BARREL - split EP

THE TEMPLARS have good lyrics in a song called "War Heroes". Musically, they still sound like a second rate OPPRESSED. BOTTOM OF THE BARREL give us a very forgettable boring hardcore song called "We Won't Forget". "Some of the best in NYC Oi!"? I'll take MURPHY'S LAW any day! This record is free with Oink! Skinzine #4. (TB) (Oink!, PO Box 46, Cresskill, NJ 07626)

THE THUMBS - "Sweet Merciful Crap!" EP

I was into these guys' recent 12" and this smokes too. Rough pop punk with emo tendencies. Along the ways of early JAWBREAKER and DAG NASTY. Is this a post FRACTURE group? Anyways, five tunes well worth your money. Melodic stuff with power and emotion. Cool. (RL) (\$3 ppd: Soda Jerk Records, PO Box 4056, Boulder, CO 80306)



MUSIC REVIEWS

TILTWHEEL - "Battle Hymns For The Recluse Youth" CD

Sounds like someone's been listening to their "Unfun" LP quite a lot. This CD could just as well be subtitled "The Lost JAWBREAKER Demos". Having got that out of the way, I love this anyway. It's got a real raw urgency to it. On top of that, it's the perfect length for a punk record, too; clocking in at just under half an hour. Punchy songs with cool extended guitar noise parts in all the right places. I dig it. (BG)
(Liquid Meat, PO Box 460692, Escondido, CA 92046)

TOTAL CHAOS - "V.M.Live Presents" EP

Six songs from these SoCal anarcho punk types. Loud, fast, and lots of guitar leads. August '96 must've been hot. (TB)
(V.M.L., PO Box 183, Franklin Park, IL 60131)

TUESDAY - "Early Summer" EP

This has a real big sound to it. Great gravelly, heartfelt vocals over chunky, catchy guitar driven punk. It is mostly mid-paced, but still manages to convey a number of moods. It does have a sweaty summertime feel to it. Get it before summer's gone. (BG)

(Asian Man Records, PO Box 35585, Monte Sereno, CA 95030)

TUNNEL RATS - "Our War Is Never Over" CD

No-brainer. In more ways than one! I'm sure people who have followed the 'career' of these New Hampshire lads in Herr Roehr's column are familiar with the sound they displayed on a few EPs and compilations: no-frills quasi-hardcore steak-'n-more-steak punk rock with attitude firmly ensconced up the 'ol asshole. Well, this CD collects all the previously released shit and adds a pile of new tracks laid down with original QUEERS vocalist Wimpy(!) yelling on a few tracks for good measure. His voice sounds exactly the same as on the old '80s QUEERS 7"ers, so this CD is now a mandatory purchase for a lot of you hopeless jerks out there. (RW)

(Wound Up Records, PO Box 3695, Kansas City, KS 66103)

TURUNTAUTTI - "Nahdaan Helvetissa" EP

This is pressed on one of the heaviest pieces of vinyl I've ever seen, and it's some pretty heavy sounding punk rock to match. I don't remember this band sounding this good before. Driving, powerful hardcore with just a hint of melody. Really fucking good. (AM)

(The End Records, Iidesranta 16 C 22, 3310 Tampere, FINLAND)



12 POINTBUCK - "To Charlie With Love" LP

When it comes to making good oi and street punk two ingredients are essential: intensity and urgency. Some bands have these qualities (THE AUTHORITY, DEFIANCE, and WRETCHED ONES to name a few), others don't. Unfortunately, 12 POINTBUCK falls in with the latter. Decent song writing and musicianship that, while listenable, lacks those qualities that separate the good from the great. (RM)
(Step One, PO Box 21, Tenterden, Kent TN30 7ZZ, ENGLAND)

THE UNDESIRABLES - "Four Years" EP

With lyrics like "We're sick of the world and we're sick of you" repeated over and over again, THE UNDESIRABLES seem to be going for that "in your face" punk attitude. They're fast, powerful, sloppy, and mean. (HD)
(Quincy Shanks Records, PO Box 184, Wayne, IL 60184)

UNISON - "This Is For Life" EP

These Yugoslavians have studied their JUDGE records well. UNISON kicks ass with this old school NY style HC, there's even hand clapping and back up vocals by "their crew." This is the first release on Singidunum Records founded on bring the HC scene from ex-Yugoslavia to the HC kids everywhere. Look for more from them. The real bummer is that not only does at least one band member believe in pro-life, but that other members disagree yet they still recorded a pro-life song (add an * and a disclaimer and that makes everything all right). No band unity. They should have fought to the death and whichever band members were left standing (pro-life or pro-choice), they should have formed another band. (TJ)
(Singidunum, Marko Korac, J Verhulststraat 210, HS 1075 HG Amsterdam, HOLLAND)

UP AGAINST - "No More" EP

Crust hardcore from Montreal, which for one reason or another sounds very European (go figure). Influences could be anyone 'cause they sound like every mid tempo crust punk and you've ever heard through the headphones of a passing punker. (PB)

(Drunk Records, PO Box 47642, Montreal, PQ, H2H 2S8, CANADA)



URBN DK/BITCHSLAP - split EP

URBN DK return with more of their full throttle, fuzzed out hardcore with gruff vocals. Where many bands are hurt by poor recording, the minimal production here compliments the sound. BITCHSLAP's vocalist is really throaty and snotty at the same time and sounds really unique. The music is kind of plain, up tempo hardcore, not too heavy on the distortion angle. (TH)

(Shitpile Records, PO Box 36, Kenosha, WI 53141)

MUSIC REVIEWS

THE VECTORS - "Some Raging Rock-N-Roll From..." EP

I have to admit, the first time I saw this band I didn't give them much of a chance. I think it's because one of them was wearing a vest or something. This, however, is fucking great. Four ripping punk tracks snotty and loose. Sort of like really early VIBRATORS if they were from New York. Each song kicks ass under three minutes. (LH)

(Oak St. Productions, 952 Oak St., San Francisco, CA 94133)



VENDETTA - "Ride On" 2x45

Traditional, full-sounding punk rock played by a tattooed, motorcycle driving Swiss band (I'm guessing on the tattooed and motorcycle driving part, but I'm sure about the Swiss thing). Being well played and well produced and that added hint of glam all transform this from an average punk record to an above average punk record. Not great, but definitely good. What's with the double seven inch format? (KK)

(Desert Engine, PO Box 7578, 8023 Zürich, SWITZERLAND)

VENEREA - "Both Ends Burning" CD

Well, by the hot rod on the cover, I assumed this was gonna be some psychobilly shit. But as I hit 'play' I immediately got a smacked in the face by this band. These guys are a (or should I say another) German Fat Wreck rip-off band! If BAD RELIGION signed to Fat and got brainwashed into sounding like NOFX (like all the other Fat bands), this is exactly what they'd sound like! Exactly! Don't get me wrong though, I like 'em and all. Good fast paced punk™ that can really get you going! Hey Fat Mike, quit wankin' off with FRENZAL RHOMB and go to Germany! Then maybe you'll pick up some good bands. Like this one!! Ha ha! (AT)

(Gift Of Life Records, Wiescherweg 99, 454 72 Mülheim/Ruhr, GERMANY)

VKTMS - CD

A collection of this 1980-ish SF band's recordings. Known mostly for their "Midget" and "White Girl" singles, this includes the more new wave LP and recent reunion records. Considering the abundance of reissues these days, this certainly has it's worth amongst SF punk historians. A less raw AVENGERS sound that has held up quite well. (RL)

(Broken Rekids, PO Box 460402, S.F., CA 94146-0402)

VON ZIPPERS - "Wow 'Em Down At Franzi's" 10"

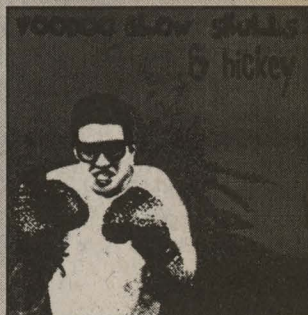
A record a month, that's all we ask... no complaints from me, this is good fuzzy rock band fighting WWI all over again with a '60s/'70s punk musical score thumping away in the background. Manages to duck-duck the cliché with smirk in place, and let's play some more songs and yell! OK! (RW)

(Au Go Go, GPO Box 542d, Melbourne 3001, AUSTRALIA)

VOODOO GLOW SKULLS/HICKEY - split EP

Hey kids, go out and buy this record immediately as this is the best work either band has ever committed to vinyl. Yep, this is the long overdue release, complete with horn overdubs, of the VODOO GLOW SKULLS death threats to HICKEY over a little incident in Tempe, AZ—an incident that left VGS with their money, and HICKEY with the VGS horn. Plus, if that wasn't enough, this comes with the newest issue of "You Bet Your Sweet Ass I'm A Turtle". In conclusion, all I say is, "I refuse to have a battle of the wits with an unarmed person". (JF)

(Probe Records, PO Box 5068, Pleasanton, CA 94566)



WALLSIDE/SHAG VAN CLUB - split LP

Tastefully discordant and slightly eclectic with a strained urgency, WALLSIDE's ultimate strength is in their coherent song structure. This seems a rare quality with most modern post HC heard today sounding like shitty metal or a '90s version of '70s progressive "art" rock. WALLSIDE's chord changes and hard hitting songs remind me of the early '90s HC explosion in San Diego spearheaded by bands like HEROINE, END OF THE LINE, and STRUGGLE. This shit is anthemic. The unrelenting yet controlled drive of the beat gives the vocals the quality of some fucked up incantation. The tempo though has a more contemporary drivenness that a lot of post HC squanders on go nowhere songs that sound jumbled and out of tune. Unfortunately, SHAG VAN CLUB seem less focused to me and, sadly, they kind of exemplify some of the above mentioned, less inspiring qualities of post HC. However, I did like the song "Regis" with its GANG OF FOUR focused edge and the simple yet powerful lyrics on "So Low". (MK)

(Makoto Recording, PO Box 50403, Kalamazoo, MI 49005)

WESTON/DIGGER - split EP

These two Pennsylvania bands share a penchant for writing sappy love songs, but unfortunately not the same level of originality and tunefulness. DIGGER clock in with 2 aggressively mediocre fast, sing-a-long pop punk songs. They just don't do it for me. WESTON, on the other hand, are sounding even more refined and powerfully melodic than before. Their side is somewhat reminiscent of ALL on a better day. (BG)

(Hopeless Records, PO Box 7495, Van Nuys, CA 91409)

WHATEVER... - "Youngsters" LP

Hard rockin' punk which has a very professional sound. The songs are similar enough that only fans of that pro sounding punk will need a whole album. This lacks balls, and I hope the band develops a more raw sound next outing. (MC)

(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

MUSIC REVIEWS



X-OFFENDER - "Just Like Water/No Sleep"

X-OFFENDER rages along nicely on "Just Like Water," with vocals strong enough to not be buried under the fury. "No Sleep"'s galloping tempo doesn't work as well as the more straightforward A-side. You'd never guess from the sound of this that they were BLONDIE fans (more like BLITZ fans based on "Just Like Water"), but

stranger things happen all of the time. (DD)

(Yukinori Losaka, 202 Nishikoji-Heights, 72 Shimizu, Saiin, Ukyo, Kyoto 615, JAPAN)

XTRAVERTS - "So Much Hate" LP

What a treat! Another old English punk act I never heard of with a gathering of songs from '78-'79. Lots of pogo energy and a nod to the JOY DIVISION post punk style. Typical lyrics from the era and sound quality varies. (TB)
(Bin Liner Records, PO Box 18, Midhurst, West Sussex, GU29 9YU, ENGLAND)



(YOUNG) PIONEERS - "On Trial" EP

Heavily distorted love songs of revolution and lost dreams from these three pioneer propagandists. The music is bluesy punk (with a harmonica even), and the lyrics conjure feelings of emptiness and regret, and harken back to a time when the papers actually mentioned the Depression.. What more could you want? You

either love those filtered vocals or you hate them. This could be their best yet. (AM)
(Lookout Records)

V/A - "Bloodstains Across Denmark" LP

This collection of 24 tracks of Denmark punk from '78-'82 comes mostly from singles, with some from out of print compilations, and a few from a cassette by PRUGELKNABEN who never got a record out. None of the 24 songs are anything I'd need in my collection, but if you want all the obscurities from that era then this is a must. (MC)
(no address)

V/A - "Bloodstains Across Norway" LP

One in a series of compilations featuring rare punk rock from a given country, Norway in this instance. It looks like all the tracks here came from seven inch records released between '80 and '83. Sound quality is decent. Song quality ranges from barely acceptable to very good, the best being by ROUGH TRADE. Mostly hardcore, with some tracks that are a little more melodic. I'm more impressed with the stuff currently coming out of Norway than I am with the tracks on this record. (KK)
(no label)

V/A - "Bloodstains Across Sweden" LP

When I think of Sweden in the '70s, I think of ABBA. Well, while most of Sweden was knowing me, knowing you, there was a great punk rock-n-roll scene developing like everywhere else in the world. Sixteen tracks from as many rare singles mostly from around '79. A great selection of songs reflecting a period when music was influenced by English punk, three chord rock-n-roll and a lack of musical finesse. Actually, my favorite track is by DR. ZEKE who's tasteful Hammond (or whatever) gives it a mod feel. Is this a reaction to last month's (different) album of the same name? (LH)
(no address)

V/A - "Bloodstains Across Yugoslavia" LP

Well, these things are really coming out fast and furious now... I for one couldn't be happier with the recent ascension of numerous '70s rarities into the fucking four-digit(!) price range in the last year. Fuck that! I wish some of these people would switch to stamps. Anyway, this volume gives you an overview of a scene I know little about, so I can't say for sure whether any stone-killers have been left out. PARAF, INDUST BAG, KUZLE, and PETINSKA PATKA are some of the bands on here that make me want to learn an instrument so that I can play cover versions down at the BART station with THE SUN KING. I'm hoping these become a little easier to find, since some distributors are finally waking up State-side. Prosit! (RW)
(no fixed address)

V/A - "Break The Rules #8" LP

"Rare Punk Rock 1978-'82"..... in other words this is one of the stamp collector albums..... ho-fucking-hum!!!! There's millions of these little turds out on the market. I like to refer to this type of stuff as "Greg Lowery Music" because it's so lame sounding and collectable when in all actuality most of these limited pressing turd singles should have been left forgotten instead of hunted down and researched by nerds who can't get their cocks sucked..... most of the stuff on this is pretty much throw away..... the liner notes were kind enough to let you know how many were pressed of each single..... wow!!!! Fuck this shit.... I think I'm going to go out and get my dick sucked *right now*!!!!!! (SW)
(Peter P. PO Box 41 1107, 12121 Berlin, GERMANY)

V/A - "Break The Rules #8" LP

Ahem, This record rocks. Great early U.S. and European punk and most all the tracks are 'cream of the crop' type tunes. Some great stuff by SNUKY TATE, XTRAVERTS, PF COMMANDO, EPPU NORMAALI, HITLER SS, XTERMINATORS, MIRANDAS and many more. Great sound quality here because Peter gets permission for these tracks (not a boot!) and does them off masters (if they still exist). (TY)
(Peter P. PO Box 41 1107, 12121 Berlin, GERMANY)

MUSIC REVIEWS

V/A - "De Harde Sohijf" CD

This comp has 22 bands from the local Heerenveen and scene and played at the Slinks performance space. It's a mixed bag full of punk, hardcore and grunge bands. Strange how half a world away there's bands that sound like BAD RELIGION, NIRVANA, DECENDENTS and AGNOSTIC FRONT. (MM) (M.C. Bauer c/o Mier, Flevostraat 2, 8531 KS Lemmer, HOLLAND)

V/A - "Deadly Encounters" EP

Woah, brutality reigns on this one! PSYCHO, ANAL CUNT, CROM, SPAZZ, CAPITALIST CASUALTIES, DROP DEAD, LACK OF INTEREST, VILENTLY ILL, CHARLES BRONSON, LACERATION, and BAD ACID TRIP all contribute an ear blasting track. If you are still having your doubts, then buy it for the DROP DEAD cover of SSD's "Boiling Point". Bow and worship because it doesn't get any better than that. (RC)

(\$4 ppd./\$7 ppd. world: Richard Ramos, 11479 Amboy Ave., San Fernando, CA 91340)

V/A - "Double Whammy" split EP

Side A of this EP contains songs by Northern California band SPAZZ. The SPAZZ have lyrics like, "Props to our pals in L.A./ A privilege for anyone to play" and others like, "It's easy for you to talk your shit/ Secure in your candy coated scene," the latter from a song entitled "Gilman 90210". I've never believed 'The L.A. is more real than Berkeley' argument, but make your own decisions. Side B is LACK OF INTEREST, more straight ahead hardcore from SoCal and not that bad. (JV)

(Max c/o 625 Prod'z, PO Box 1239, Menlo Park, CA 94026-1239)

V/A - "Far East Barmy Army" LP

This is a live compilation of some hardcore Japanese bands. The sound quality on this is pretty mediocre, which means it sounds oddly similar to a lot of Japanese studio recordings. Most of this stuff on this record ranges from death rock to thrash, with the exception of the THE JOHNNY BOYS who sound like a cross between early RANCID and PLAN A PROJECT (slightly redundant I know...). With that exception, I think these bands would fit in well in the New York scene. (JV)

(Straight Up Records, Kouwa Bld. 2F, Minami-2 Nishi-1 Chuo-Ku, Sapporo, JAPAN)

V/A - "Figuritas: 45 Singles Series" EP

This record is the second in a series of split seven inches, and the packaging includes a glued on post card of the second Mexican bingo card "EL Diablito". Now, I'm hoping that this isn't a coincidence, and the series will include all the Mexican bingo cards in numerical order. That would be fucking awesome, and enough to make me want to buy the whole set. If you're not as into Mexican bingo as I am, the bands are another really good reason to buy this record. JOHN COUGAR CONCENTRATION CAMP covers "Small Town" originally by JOHN COUGAR MELLENCAMP, and THE LARRY BRRRDS rip it up with their energetic upbeat sound. Awesome. (HD)

(What Else? Records, PO Box 3411, Dayton, OH 45401)

V/A - "Insufficient Funds" EP

Fuck yes! This is a great compilation with some of the best punk bands in America represented. You get one song each from DROPKICK MURPHYS, THE RANDUMBS, THE WORKIN' STIFFS, and ONE MAN ARMY. These bands give you new enthusiasm for punk rock in these times of frat-boy pop-punk crap. With both coasts contributing to the compilation there is proof that there is hard punk rock available in the entire United States. Get this comp! (BR)

(Chapter Eleven Records, PO Box 132, Sonoma, CA 95476)

CHAPTER ELEVEN
RECORDS

INSUFFICIENT
FUNDS

V/A - "It Smells Like Spring" LP

Now, *this* is a compilation! The bands on this reads like a who's who of straight up contemporary punk fuckin' rock. No garage. No oi. No emo. Just fuckin' punk, man. Here's just a few of the bands worth mentioning: THE LOUDMOUTHS, THE STITCHES, JAKKPOT, THE PLEASURE FUCKERS and the list goes on and on with plenty of new, as yet unheard bands. And surprisingly, for a double LP, there's not one bad song. Yeah, I can hardly believe it myself. Now go buy. (RM)

(Intensive Scare Records, PO Box 142, New York, NY 10002-0142)

V/A - "Killed By Death #100" LP

Fans of vintage punk obscurities will flock to record stores to snap this up — 22 tracks, frankly of variable quality, but the hits are mandatory. Jewels include material by KEVIN SHORT AND HIS PRIVATES (rude early British punk), STORMTROOPERS (with their classic "I'm A Mess"), KOLLAA KESTAA (vintage Finnish old-style punk), and early efforts by near-greats THE RENTALS, SPERMICIDE, THE VERMINES, and SPERMICIDE. In between some of the muddier stuff are legendary tunes that deserve a place near the other "Killed By Death" comps whose combined weight are starting to cause structural instability to the floor of your apartment. (SS)

(Redrum Records)

V/A - "Losing Your Way" flexi

Whoa. Can't remember the last flexi comp I saw that had six bands on it. Flexi's are certainly a lost art - back in the day... blah blah. This is a return to the days of the amazing flexis - a decent, cheap way to check out some new bands. Here you get some of the best newer Japanese hardcore/grindcore/blurr bands - from the great hardcore of NO THINK to the cookie monster growls of I.R.F. or CARCASS GRINDER. Excellent listen - even the sound quality isn't that bad. Also has stuff from ONE SIZE FITS ALL, CALF BRANDING (awesome!) and FLASH GORDON. (TM)

(Skinny Dip Records, 1-19-4-102 Asashi-Cho, Machida, Tokyo 164, JAPAN)

LOSING
YOUR
WAY

NO THINK
ONE SIZE FITS ALL
I.R.F.
CALF BRANDING
FLASH GORDON
CARCASS GRINDER



MUSIC REVIEWS

V/A - "Making Human Junk" LP

A 14 band vinyl-only compilation which includes: AC-RID, CAUSE, SAKE', INTIFADA, 7 FOOT SPLEEN, APE-FACE, CEASE & DESIST, PDC-13, WHOREHOUSE OF REPRESENTATIVES, THE ADVERSIVES, CLABBER-HAG, TOMORROW'S GONE, LOPEZ, and KRINGE. The theme of this record seems to be around the issue of human cloning though none of the bands seems to address this issue directly in their lyrics. The standout track for me is by CEASE AND DESIST, who have a good upbeat, young, fresh energy. (MK)

(Hybrid, PO Box 1222, Spokane, WA 99210)

V/A - "Marc's A Dick And Gar's A Drunk" LP

A Johann's Face label comp. Decent stuff as far as comps go with quite a bit of unreleased stuff. This has THE STRIKE, CLETUS, NO EMPATHY, AND J CHURCH (yes, J CHURCH) to name just a few. (RL)

(Johanns Face Records)

V/A - "Mission Creep" LP

This is a compilation from Blacksburg, Virginia and by the sound of it I'd say the scene in Virginia is eclectic to say the least. There's a little hardcore by way of the DORKS, there's some melodic punk from the GUNGA DINS and EXHUME, and a band called SCRUM who sound like early eighties Boston punk. Discover the exciting world of the U.S. post office (They suck so much that they sell insurance against their own incompetence!) and order this one...really. (JV)

(\$5 ppd: Jive Turkey Records, 229 Janie Ln., Blacksburg, VA 24060)

V/A - "More Bounce To The Ounce" 2xLP

I'm guessing this is sort of like Joe King's "Punk USA". While there is a lot of great stuff here, I have to admit it's pretty hard to get through 39 fucking songs. Anyway, great bands featured here like MTX, SICKO, CUB, TEEN IDOLS and loads more of that genre. I've actually heard of almost all of the bands which is actually saying a lot. A great primer to North American pop punk. (LH)

(Lookout Records)

V/A - "Partners In Profit" split EP

A chunk of punk from the wilds of Virginia. The excellent multi-spot color printed and hand stamped sleeves, the somewhat commonplace screaming vocals of POSITIVE STATE, and scattered graphics throughout made me want to pass this off as another two bands infected with the BORN AGAINST virus. However, of the two, only POSITIVE



STATE really lean in that direction. MAJORITY RULE however, remind me of the late Chula Vista, Ca. band AMENITY. The recording's not really a religious experience but if either band makes it to the Bay Area, I'm there for sure. (PB)

(Submit Records, 803 Thayer Ave, Silver Springs, MD 20910)

V/A - "Pasta Power Violence" EP

Italian hardcore that's not afraid to discuss issues like the exploitation of the masses by a country's institutions (You know, punks don't hear enough about exploitation), which in Italy seems to be mainly focused at the church. There are songs with titles like "Jesus Christ" and "Hell". Everything else is pretty straightforward, including the not so original title. Includes CRIPPLE BASTARDS and SOCIETY OF JESUS among others. That said, it don't sound half bad. (JV)

(Paolo Petralia, Via Oderisi da Gubbio 67/69, 00146 Roma, ITALY)

V/A - "Please Do Not Feed The Pigeons" CD

Two dollars of each compilation goes to support Herstreet, a safe haven for women, in Montreal. The first song by FUNBOX starts this off on the right foot, with an intro that sounds very METALICA. ANTI-FLAG (which of course are fucking awesome like always), SUBMISSION HOLD, GROUND ROUND, and BENCHWARMER are the most memorable on this all around good compilation. (HD)

(Skooby Snack Records, 105-884 Bute St, Vancouver, BC, VGE 1Y5, CANADA)

V/A - "Possessed To Skate" LP

Wasn't upset to see that I was reviewing this - imagine about everyone's heard of it already, and it's something I had plenty to comment on. In the vein of all the great skate comps of my youth, it's a modern day update. Probably one of the most anticipated releases in my recent memory - and for good reason. Input from all over the U.S. - CHARLES BRONSON, SPAZZ, DESPISE YOU, ASSHOLE PARADE, PRETENTIOUS ASSHOLES, UNANSWERED, and PALATKA. Can't really comment on the bands individually - it's all excellent. (TM)

(625/Pessimiser, PO Box 1070, Hermosa Beach, CA 90254)

V/A - "Save You" EP

This is a comp which addresses suicide prevention. There are four bands, all falling into various schools of hardcore. DEVOID OF FAITH and C.R. are squarely on the ugly side of things, with the former being more guttural and low tuned and the latter being more straight ahead. JUDAS ISCARIOT is reminiscent of CITIZENS ARREST but with significant time changes. SOIHADTOSHOOOTHIM is the low point, due to their shitty recording job and the tin pan drums. Comes with a fairly informative booklet. (TH)

(Mountain, PO Box 220320, Greenpoint P.O., Brooklyn, NY 11222-9997)

MUSIC REVIEWS

V/A - "Screaming Fists, Vol. 1" LP

Kind of a drag that the best compilations are all semi-legal and feature bands that died before Reagan ever made it into office, but what're you gonna do? Enclosed in an ugly-ass yellow sleeve you'll find tracks by the NOSEBLEEDS, JERKS, USERS, LOCKJAW, LOWLIFE, the RERUNS, SKINNIES, the LEWD (with the classic "Trashcan Baby"), the b-side of the ANTI-NOWHERE LEAGUE's debut, and even an early D.O.A. rarity. As solid as the best of the "Killed By Death" series. (JH)

(Anarchy International Productions, no address)

V/A - "Shiftin Gears, Shootin Deers, And Smokin' Beers" CD

Too cool of an album name to leave out. Anyway, three bands, thirteen songs. The OVERDRIVES start off the CD with four tracks of catchy, mid-paced, early FACE TO FACE style punk, that should (if you're cool) make you want more. The UNMARKED CARS, unfortunately, have five tracks of horrid, wannabe ska. This band is your typical "If we write silly lyrics, it won't matter how bad we are!" kinda ska band. Extremely harsh on the ears! And 5-DRIVER ends the CD with four tracks of some catchy ass punk. Great shit! My only advice for 5-DRIVER is to lose the piano, and shorten your songs! Three minutes plus? Way too long. Buy it for The OVERDRIVES and 5-DRIVER. (AT)

(Sterling Records, C3 Eastway 250 Harris St., East Stroudsburg, PA 18301)

V/A - "Teenage Sex Drive" CD

Dig between the couch cushions, give blood, spill hot coffee on yourself, whatever it takes but you have to buy this one! Why? This is Japanese punk at its best, informed by some of the best bands from the early eighties like MINOR THREAT, THE FREEZE, there's even a hint of X. This is much more like, say, TEENGENERATE than the other Japanese compilation I review in this issue, and better! Liked the most: PINBALL MANIA, JET 66, and the THUGS. (JV)

(Slow Records, Kowa Bld 2F, Minami-2 Nishi-1 Chuou-Ku Sapporo 060, JAPAN)

V/A - "Ten Days Before The Handover" CD

Four songs each by two Hong Kong bands, TOKYO SEX WHALE and THAT GUY'S BELLY. Both play really catchy melodic punk and hardcore. The first has more of an emo feel with their clean (almost post punk) intros. The second are more straight forward and a bit tighter. Cool lyrics by both mixing emo and political. They all look like expatriates, so who knows where they are now. (LH)

(Ling Lao Records, 24D Kam Kin Mansion, 119 Calne Rd., HONG KONG)

V/A - "The ABC's of Punk" LP & EP

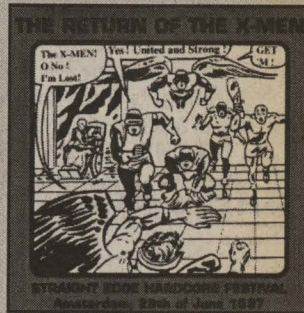
From ACTION PATROL to ZOINKS!, this compilation features a punk band for every letter of the alphabet. This is one of the best compilations I've heard. EAGLE BRAVO'S "Steppin Out" rules, followed by the amazing HELLNATION. There are no weak bands here, this record rocks, and as a special bonus it's on a picture disk! Also includes GUS, IN/HUMANITY, KEROSENE 454, LESS THAN JAKE, (YOUNG) PIONEERS, and many more. (HD)

(Whirled Records, PO Box 5431, Richmond, VA 23220)

V/A - "The Return Of The X-Men" EP

This double 7" comp was released as part of the "The Return of The X-Men" festival in Amsterdam. Which sought for one day to turn the drug capital of the world into the "Straight edge" capital and to benefit a refugee aid program in the process. Most of the bands are European which is quite good considering that European straightedge generally seems more politicized, intelligent and punk influenced than its American counterpart which is mostly mired in dumb machismo and bad metal riffs. Included are OIL, SOBERSPONSE, GUIDING LINE, ONE MORE, VITAMIN X, SPAWN, MAINSTRIKE, and BY THE GRACE OF GOD. (MK)

(Commitment Records, Klein Muiden 38, 1393 RL Nigtevecht, HOLLAND)



V/A - "Un Tributo A Minor Threat" CD

I was excited to hear this tribute album under a trance of my youthful love for MINOR THREAT. Then my ears and heart bled (my nose, too from one of my roommates who thought I wanted to hear this) from the pain of hearing classic punk rock hits desecrated and covered in such a weak ass, sandal wearing, inconsiderate manner. It's just plain rude. I wanted these Spanish bands to cover MINOR THREAT with more power than SLAYER. I know that's asking a lot. What I did get was drippy, poppy and many times unlistenable shit. BAD TASTE and PRIME CUT at least rock this CD with some power and there are a few decent traditional covers, but the bad stuff makes me sick. Oh well listen to the originals and avoid the sadness I feel. (TJ)

(B-Core, Correus 35.221, 08080 Barcelona, SPAIN)

V/A - "Whispers" 2xLP

In the liner notes, it says that it took five years to get this together. Well all I can say it is well worth the wait. The line up reads like a who's who of the crust and grind scene. DIRT, EXTINCTION OF MANKIND, HIATUS, ANGST, ABC DIABLO, ANACRUST, HELLKRUSHER, JOBBY KRUST, HEALTH HAZARD, BLEEDING RECTUM, DYSTOPIA and many more round out this awesome record. The packaging is a bonus with a gatefold sleeve, and two booklets containing the addresses and lyrics of the bands. As if this wasn't enough there is also a bonus 7" that comes attached to the inner sleeve. An essential addition to your collection! (RC)

(Profane Existence, PO Box 8722, Minneapolis, MN 55408)



P.O. BOX 17746
ANAHEIM, CA 92817

SUPERGIRLS

"not my country" LP/cass/CD

Excellent Melodic punk similar to BAD RELIGION meets the DESCENDENTS. These Texas folks are All-Guys, contrary to the obvious implication of the band name. They also have a 7" on Liberation for \$3ppd.

V/A TEENAGE KICKS

LP/cass/CD

A reissue of the classic 10" pop-punk comp. featuring mostly ungettable tracks by: 88 FINGERS LOUIE, FYP, THE VINDICTIVES, SQUIRT GUN, NONSENSE, PROPAGANDHI, THE BOLLWEEVILS, SICKO, DONUTS N GLORY, THE PARASITES, RHYTHM COLLISION, AGAINST ALL AUTHORITY, & way more !!

HOME GROWN

"hate violence" LP/cass/CD

Pop-punk with Ska from these Orange County, CA clowns. Kinda sounds like a cross between NOFX, SCREECHING WEASEL and OPERATION IVY

DONUTS 'N' GLORY

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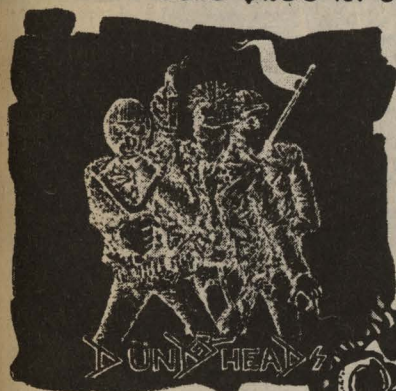
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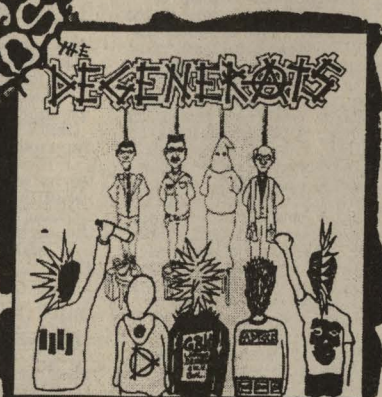


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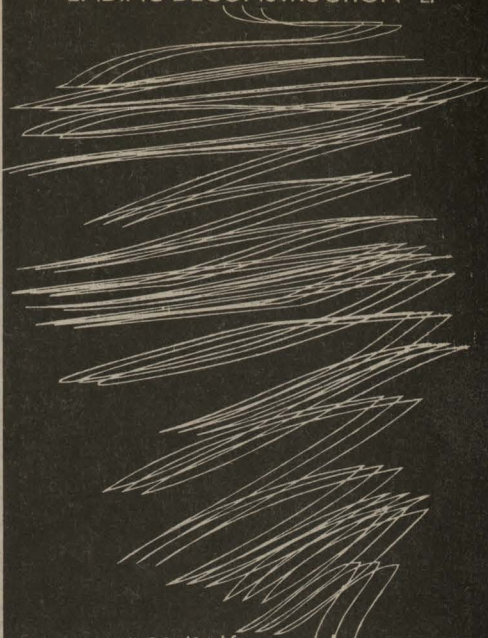
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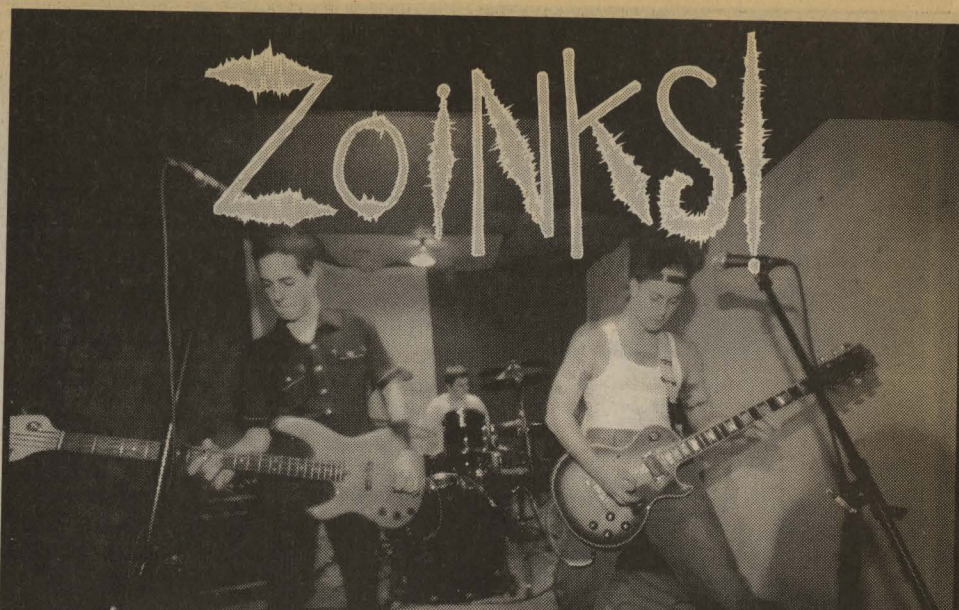
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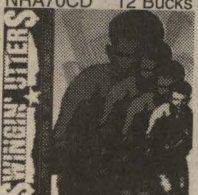
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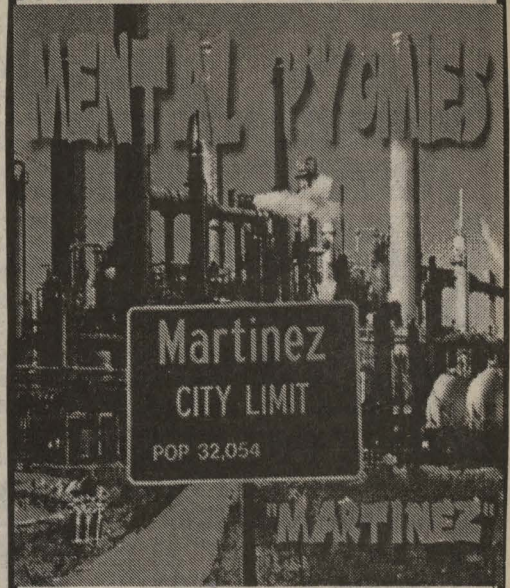
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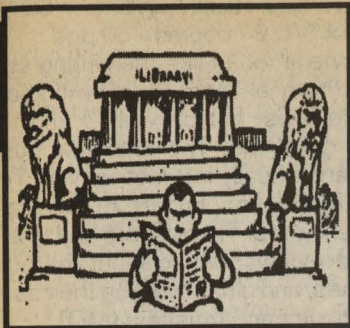
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BETWEEN THE LIONS

Reviews by: (JA) Jen Angel, (LB) Lily Boe, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (TD) Timothy Doran, (GF) Gardner Fusuhara, (JF) Jodi Feldman, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane Weatherbee, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (AR) Aragorn, (TT) Travis T, (LU) Leah Urbano, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (JX) Jux, (TX) Trixie. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Mikel and Jen.

A PUNK KID WALKS INTO A BAR... #8 / \$1

8 1/2 x 11 - printed - 32 pgs

I was drawn to the editor's self obsessiveness, love for grammar, pop culture, and sarcasm. Then I discovered, according to him, I too am anal retentive, yet not so freaky as to engage in an experiment tempting the witless to cybersex. No interviews and limited record reviews. Cranky and detail attentive. This is the sort of zine that makes you feel like the editor is your pal. Besides, any friend of Matty Wang's is a friend of mine. (KW)

Barclay / PO Box 254 / Rye, NY 10580

AB INSPECTOR #2 / \$1.50

8 1/2 x 5 1/2 - copied - 17 pgs

A comicbook-zine (formerly *Ab Imo Pectore*) done by one Patti Kim, allegedly the current girlfriend of *Peep Show*'s Joe Matt. Cute zine. Stories about grade school athletics rivalry bitterness, the wonderfulness of a bed's softness, stupid things said and done when young, poseurs in "Oriental" restaurants, and talking cancer. Liked it. (TD)

Patti Kim / Box 68568 / 360A Bloor St. W. / Toronto, ON / M5S 1X1 / Canada

ALIEN #11 / \$1.50 ppd

5 1/2 x 8 1/2 - copied - 40 pgs

This is a truly interesting zine that focuses on mental illness. The editor is manic depressive, so she writes about what she knows. Offers tips on coping, info on Frances Farmer, suggested read-

ing on the subject. There's other stuff too, like anti-sexism writing and Theo Witsell on ecology. I respect this work, and anyone who trawls along in these emotions, or know someone that does, will probably appreciate it. (MJ)

Whitney / PO Box 12262 / Berkeley, CA 94712

ALTERNATIVE PRESS REVIEW vol.

2 #4 / \$5 ppd

8 1/4 x 10 1/2 - printed - 68 pgs

APR reprints stuff from independent (maga)zines, newspapers, etc. When it comes to left wing/radical news magazines I have pretty high standards. The

interview here with Allan Nairn definitely exceeds those as he talks straight shit about NAFTA, Haiti, Indonesia, etc. The piece from *Fifth Estate* about the car/death culture, however, tackles a huge subject in a small space and leaves me feeling like nothing new got said. There's plenty more in here, from the likes of *Girlfriends*, *Green Anarchist*, *the Baffler*, etc. Glossy cover, comics, print reviews, no ads. Check it out at a good bookstore. (JM)

CAL Press / PO Box

1446 / Columbia, MO 65205-1446

ANATHEMA #1 / \$2 ppd

8 1/2 x 11 - copied - 36 pgs

A zine done by straight edge art students, to borrow a phrase, complete with lots of pictures of boys emoting. Very graphic oriented, these folks are so serious. The writing is too academic for my blood. Some politics and interviews with Adam

Nathanson and Erik Funk. I found this to be fairly pretentious. (MJ)

PO Box 8863 / Minneapolis, MN 55408-0163

ATTENTION DEFICIT DISORDER

#2 / free

8 1/2 x 11 1/2 - newsprint - 26 pgs

This issue came with an announcement that the next issue, because its print run will be 5 grand, will not be free and cost \$1.50 retail, and also that ad rates went up. Then at the bottom of the announcement it said that most (all?) of the printing process was done by their own workers. Huh? Are they serious? I don't know perhaps I'm a bit naive. At any rate, *A.D.D* has interviews with the Bouncing Souls, Guttermouth, and Weston to name a few. There's lots of full page comics, and they were pretty damn funny. But over all, I was not bowled over by this zine. I certainly would not cough up the \$1.50 for this, unless it was a bit bigger of an issue. (CW)

7309 N. Huntley Ave / Tampa, FL 33064

AUNT FRANNE #5 / \$2.00 ppd

8 1/2 x 11 - copied - 50 pgs

This is a pretty damn fine zine. Punk Rock, with a queer slant. There's articles on race and class, interviews with the Spent Idols and the Teen Idols (who issue a threat to the other current band by that name... I've got news for both you bands - you may spell it differently but you'll never be a quarter of the quality of the originals), various people list their favorite punk babes, some comics, including art from Anonymous Boy, creator of the animated cartoon *Green Pubes*, a section devoted to reclaiming the word "cunt", and the usual review section. This zine is rad, mixing serious discussion with light-hearted silliness. Oh, by the way, they're



looking for stories about the Ramones for an All Ramones issue, so get scribbling! (AM)

PO Box 523 / Stratford, NJ 08084

BABY, I DIG YOU #4 / \$3

5 1/2 x 8 1/2 - copied - 48 pgs

Pick of the Month! From the silk-screened front cover to the last reviews-free page, I love this. There are many contributors and each one can really write. I hesitate to mention that this is a travel theme issue 'cause I don't want you jumping to conclusions, but don't expect another *Cometbusrippo*. Sara's handwriting is both beautiful and legible and little drawings and sidebars compliment her story. She and her partner each write their version of their cross-country trip and the end of the relationship (oh, I'm such a romantic!!), there's a report of an event filled move to Korea and more. Highly recommended - I'm subscribing. (TX)

Sara Lorimer / PO Box 382492 / Cambridge, MA 02238

BEANS AND RICE #5 / \$2 ppd

7 x 8 1/2 - copied - 56 pgs

I wish zine writers wouldn't get so caught up in their back and forth arguments in the letters sections—pretty boring for those of us not involved. Otherwise, there's a lot of good stuff here, interviews with Lack of Interest, Short Hate Temper, Suppression, Pisspoor, and for some reason, a Cringer interview—with me—from 1989. Also some trip diary stuff and columns. Heavy into the grindcore stuff. (GF)

205 Norton St. / Corpus Christi, TX 78415-4341

BLOW UP DOLL #5 / 2 stamps

5 1/2 x 8 1/2 / copied / 22 pgs

I was really looking forward to reading this because the cover art is great - an enlarged photo booth shot of two punk-as-all-that girls sneering and posing on a background emblazoned with "punk rock isn't for your boyfriend." Unfortunately the writing isn't as blatantly feminist as the cover led me to believe. One

editor's favorite memory in college is hanging out with two outspoken boys and occasionally inserting her two cents. I'd much rather read about her and the rad girls in her dorm she mentions briefly on the next page. Other than that (oh, and the defense of pornography), not a bad issue. I think this is going to be much better in a few issues. (TX)

Shelley Smatana / Sartain Hall #526 / 2039 Cherry Street / Philadelphia, PA 19103



BUG #8 / \$1.50 ppd

5 1/2 x 8 1/2 - copied - 48 pgs

Ahhh, bring me back to my days of metal...this zine rocks in terms of concept, and I am jealous that I didn't think of it first. The quality sucks, but that is what makes it cool. You can still read everything at least. Okay, the good stuff...in here they cover '80s cheese metal. Motley Crue, Ratt, Twisted Sister, and more. This is fucking awesome. Just awesome! I wish I could have took the guy that does this to

the over rated Foundations Fest with me to see Megadeth, Dokken, Testament and Motley Crue a month ago. It would have been great to have a posse there who actually knew the old songs...this gets a thumbs up in my book, and I am hoping that they will make this a big reminiscent publication. That would be so cool. (LU)

PO Box 534 / Boise, ID 83701

CAPTAIN SISSY #2 / \$2 ppd

7 x 8 1/2 - copied - 48 pgs

A very refreshing fanzine done by a teen boy, that proves there is hope for America's youth. There's a lot of right-on writing about gender roles and sexism. Why aren't there more older guys questioning the bullshit that goes on or themselves for that matter? I like this because Andy is sincere and doesn't pretend he has all the answers. There's a long and serious piece about sexually abusing a friend. Plus writing on creating spaces for men to talk about their emotions, calling men on their sexist bullshit, the tobacco industry and more. And don't get me wrong, it's not all heavy - there's lots of wacky fun stuff too. It's the best of both worlds. (MD)

Andy Cornell / 3907 Wedgewood Dr. / Portage, MI 49008

CHARRED REMAINS #7 / \$3

5 1/2 x 8 1/2 - copied - 60 pgs

This zine is rad!! I like the writing style (wish there was way more writing and less reviews, but oh well...) and this looks good too. The interview questions are actually interesting, with Texas is the Reason, Fugazi, Broccoli and Wolfie Retard. There's lots and lots of record reviews, writing about sex, nude beaches, and girls revealing their sexual fantasies and fetishes. (MD)

Russell / PO Box 43 / Hull / HU1 1AA / England

CRAP HAPPY #1 / \$1.00 ppd

5 1/2 x 7 - copied - 30 pgs

This one starts out with a truly funny cop/clown story that made me laugh out loud more than once. After that I sorta lost interest with the whole clown/crap/cop motif. There's a lot of reprinted articles about clowns, some poetry (never good) and various other toilet humor, but nothing even comes close to the wittiness achieved by the first story. (JC)

1450 Centinela #4 / Los Angeles, CA 90025

CRAP HAPPY #2 / \$1.00 ppd

5 1/2 x 7 - copied - 50 pgs

Yay, it's the "ca-ca" special we've all been waiting for. Again, we have one really funny story (about a guy that shat in a frat house washing machine!) and a bunch of, well, crap. This one's a bit more amusing than #1, but really, how funny can you be when your zine centers around the lower intestine? There is a funny (not funny "ha ha" but funny "hmm") letter from a relative that chronicles his brush with death involving his colon that makes me wonder what the fuck he was thinking when he sent it out to his unsuspecting family. Basically, if stories about crap, clowns and cops are enough to crack you up, then this is the zine for you. (JC)

1450 Centinela #4 / Los Angeles, CA 90025

DANGERFOX #7 / \$1 ppd

4 1/4 x 7 - copied - 40 pgs

One of the best parts about this zine is the size. And of course, the other best part is the inside. Well written diatribes on my hood, the bay area. From simple stories on BART crossings to the movie Fargo to music in the city. The only complaint is it wasn't longer, oh, and maybe the "abstract" blurry pictures. (JX)

1892A Market St. / San Francisco, CA 94012

DEATH TO DEAD THINGS #4 / \$3 ppd

8 1/2 x 11 3/4 - offset - 32 pgs

The cover of this looks awesome, and the description of content is very appealing...but the fucking type is so small that you can't read it! I am almost blind in the first place, and even with my glasses on I couldn't read it. So this is not very user friendly, and it looks rad as hell. Interviews with Pansy Division, Cannibal Corpse, Narcosis and more! It states on the cover that it is a hard-core, metal, punk, alternative, noise, industrial, and experimental zine. That is all I can say because I swear that it is in 7 point type, and I didn't even attempt to kill my eyes trying to read this puppy. (LU)

Ian Webster / 24 Malern St / Stapenhill / Burton Upon Trent / Staffordshire / DE15 9 DY / UK

DELAYED REACTION #3 / \$3 ppd

8 1/2 x 6 - printed - 56 pgs - German
The punk zine has interviews with the bands Ausrotten, Four Letter Word and Bollocks. There are also plenty of reviews of new releases, zines and shows. (HH)

Hendrik Simon / Am Dobben 75 / D-2803 Bremen / Germany

DO A RUNNER! #2 / \$3 ppd

8 1/2 x 5 1/2 - printed - 34 pgs

Glad to see another copy of this despite that long winded letter a few issues back about the review the first issue received. This fine little zine is more or less a small scale version of "Teenage Warning" and if you're into oi/street punk then you should give it a look. This issue, like the first, has a real clean layout style and excellent photo clarity which makes for an easy read and despite it's size it's jam packed with info. My one complaint... it's kind of cut and dry and doesn't go much beyond the usual reviews and interviews. This issue features interviews with the likes of Oxblood, Nabat, Bover 96 and others as well as lots of zine and record reviews. (RM)

Sound Views / 96 Henry St #5W / Brooklyn, NY 11201-1713

DOLL #117 / no price listed

7 x 10 - offset - 150 pgs - Japanese
Times have changed, and I can tell because *Doll* seems a lot less out-of-it than they used to be. Peter and the Test Tube Babies are the cover stars this time around, but there's also stuff on the Demolition Doll Rods, the history and back catalog of Estrus Records, and naturally many, many features on obscure and not-so-obscure Japanese bands. In case you weren't aware, *Doll* is written entirely in Japanese, so you might face some obstacles in reading it.

It all looks so nice, though. (JH)

No. 303 Aota Building / 3-1-9 Kita, Kohenji Minami / Sujinami-ku, Tokyo / Japan

EARQUAKE #53 / \$2

8 1/2 x 5 3/4 - copied - 28 pgs - French
A high-density information zine from France. Intelligent interviews with Holland's Catweazle, southern France's Fake Hyppi, American mod-punks the Gain, punk zine reviews, a short, serious section of specifically skinhead zine, book, and comic reviews, an interview with Pure Impact, a German oi band including their views on SHARP and nazis, and oi and punk record reviews. The cover says something in Portuguese, and I didn't catch why or what. (TD)

Frederic Leca / Le Menil / 88160 Le Thillot / France

ENOBLLED MIND #9.5 / \$1.00 ppd

7 x 8 1/2 - copied - 40 pgs

First off, I think that photo zines are a great concept, and are extremely artistic. The only problem I have is that folks who do them need to make sure that the copy quality of photos are above average, or out of control perfect. This is one of those zines. The concept is great, the layout is creative, but the reproduction of the photos is just not up to par. A lot of these pics were taken at shows on the east coast a few years back. I remember a lot of these shows, and am

happy to have the memories return. I shared this zine with a friend, and he was overjoyed. So, maybe I am overly critical, and nit picky when it comes to photo zines, but I guess I do have pretty high standards. This just needs a better copy job as far as I am concerned. (LU)

Jerod Bogli / 71 Pitkin St. / Manchester, CT 06040

ENZK #4 / \$2

5 1/2 x 8 1/2 - copied - 20 pgs

Only music in this pop punk zine from Scotland. Interviews with North England popsters Hooten 3 Car and Chopper, as well as Travis Cut and LoveJunk. Pretty much just interviews and reviews. (GF)
Ground Left / 47 Brownhill Pl. / Dundee, Scotland / DD2 4JU / UK

FALSE SENSE #2 / Free

8 1/2 x 5 1/2 - copied - 24 pgs

There's an article in here about a guy who scams the families of MIA's, which is probably pretty interesting. Unfortunately, someone has randomly arranged the paragraphs so that reading it is a lot like one of those scavenger hunts. Plus Critical Mass, an anti-racism rant, and some illustrated song lyrics. Not bad, but a little more attention to detail wouldn't hurt. (JW)

Anthony Sanders / 1600 Woodthorne Pl. Greensboro, NC 27407

FELONRY #3 / \$1

5 1/2 x 8 1/2 - copied - 40 pgs

This one fills the basic ABC's of peace punkdom. Stop eating meat, ponder straight edge ("is it for me?"), engage in political activism, do the obligatory fuck shit upping high school style (with handy suggestions). Also an interview with the Jinkies. Better than generic. (KW)

Adam / 1405 Burkley Rd / Williamston, MI 48895

59 CENTS / \$2 ppd

8 1/2 x 11 - copied - 24 pgs

59 Cents combines a whole lot of different interests, like the WNBA, bmx, info on menstrual protection choices, Kiss, heavy metal, wrestling, poetry, beer reviews, and guide to vegan food

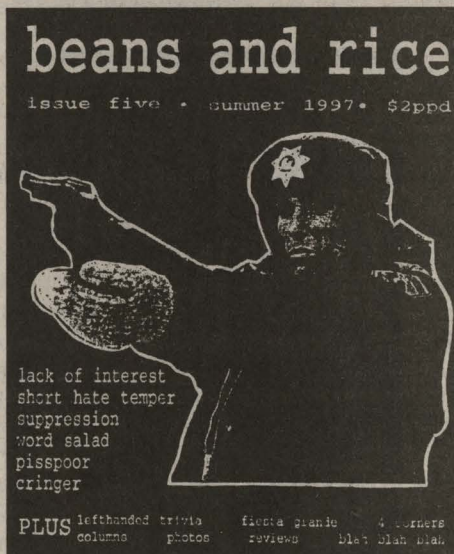
in Seattle. It's funny and smart and fun for all. I like these ones where the people seem like they enjoy themselves doing the zine. (MJ)

Jam Records / PO Box 19806 / Seattle, WA 98109

F*U*TV #2 / \$9 or blank 120 minute video tape

Don't be scared off by the hefty price-tag, as this is no ordinary zine... it is a *vid-eo-zine*, meaning that all the interviews and stuff that they want to be done in their

zine is done via a video format (obviously). For this issue (they say it's a huge improvement over the last one) is comprised of mainly live footage with short "interviews" with the bands in between. Thrill to Joey Shithead of DOA fame shrieking about marijuana to the tune of his infamous acoustic set. Cringe to the tepid "ska-core" sounds of PMS. There is a lot of other stuff on here, like the quirky sounds



The Hanson Brothers, aggressive HC from Armed & Hammered, and wanky garage punk rock from Tricky Woo. There is lots of stuff to watch on here, and as the camera shots are not always perfect (but usually very, very good), fanzines that take risks in formats like this, even if the end product is not excellent, deserve praise. (RD)

YaBenti Video / PO Box 67585 / Spadina West / Toronto, ON / M5T 3B8 / Canada

FUCK YOU ALL #1 / \$1-2?

5 1/2 x 8 1/2 - copied - 20 pgs

Good start for this UK punk zine. There are interviews with Assert, Angelfuck, Voorhees and Olotila. I like the DIY section on doing a 4 track recording. It's a bit simple, but has potential. (MD) Greg Pearson / 35 The Leys / Cleveland / North Somerset / B521 7YQ / England

FUZZY HEADS ARE BETTER #5 / \$1.50 ppd

3 1/2 x 5 1/2 - copied - 56 pgs

Ooh.. This zine rocks my world! It's da bomb. Sorry. Anyway, it's got interviews, personal thoughts, comics, etc. All are written honestly and humorously. What more could you ask for? Everyone should read this!! (LB)

Patti Kim / Box 68568 / 360A Bloor St. W / Toronto, ON / M5S 1X1 / Canada

GABBA GABBA HEY!

#2 / \$2 ppd

8 1/2 x 6 - copied - 26 pgs - Italian

This small zine is straight ahead punk. There is an interview with Teengenerate, articles on Punk 77, Radio Birdman, Rip Off Records plus columns and record reviews. (HH)

Goti Luca / Via Broni 4 / 10126 Torino / Italy

GARBLES #11 / \$2 ppd or £1

A5 - copied - 28 pgs

This is a personal comic zine, and although I really liked the graphic style of the strips and the inky drawings, I felt the stories

and content of the comics to be simple and, well, not engaging. Good artistic ability with stories about drugs, work, and fun. Record and zine reviews. (JA) Ros / PO Box 14894 / London, N6 5WW / England

GERMS #4 / \$?

5 1/2 x 8 1/2 - copied - 8 pgs

Well there's not much to this here zine. There's a short piece on "Skinhead Culture" that doesn't go much beyond stuff like skins wear docs, S.H.A.R.P.S. are not racist and whatnot. Along with this there's an interview with The Target Rats and a few zine reviews. Maybe a bit more thought and effort will go into number five. (RM)

PO Box 885 / Carey, NC 27512

GIRLIE PRIG #9 / \$2

5 1/2 x 8 1/2 - copied - 64 pgs

Here's a taste of what you're in for: "This zine (whether directly or indirectly) is about growing up. I'm growing up." This girl is self consciously self centered and writes this thick diary for your consumption. She's 19, has piercings, hangs out at the coffee shop and gets "high." Now I love diary zines, except for the signature big eyed girlie portraits, I found nothing here too endearing or insightful. She just seems to dwell on the normalities of life that really are sometimes more profound left unsaid. (KW)

Karen / 1518 17 Ave. NW / Calgary, AB / T2M 0R5 / Canada

GLUTTON FOR PUNISHMENT #1 / \$1.00 ppd

5 1/2 x 8 1/2 - copied - 10 pgs

A quick little number, replete with columns, show reviews (actually funny to read) and record reviews and that sort of fanziney stuff. I like the fact that it's actually

a 'punk rock' zine from San Francisco, something of a rarity these days. (JH) PO Box 15295 / San Francisco, CA 94115

GOBLINS ARMPIT #2.4 / \$1 U.S. OR \$2

5 1/2 x 8 1/2 - copied - 32 pgs

A medieval punk rot pagan jurnl, which pretty much says it all. I marvel at the ability of this genre of people to write in exactly the same font for pag-

es and pages (would that be crusty font?). Similarly I marvel at just how attractive this zine looks... This person has really put some love into this even if he sounds fairly, uh, spacey. (AR)

PO Box 3635 / Oakland, CA 94609-0635

GOT THAT #5 / DEFECATION #6 / \$1 US, \$10 HK

5 3/4 x 8 1/4 - copied - 60 pgs

Both these zines are done by American kids who live / go to school in Hong Kong. *Got That* has interesting anecdotes about weirdo HK locals, his school trip to Australia, and a talk with an HK ska band. *Defecation* covers the bus system, getting drunk at a huge rugby match, and the editor's band playing a show in mainland China (!). Both these guys tell good flirt-with-girls, act-crazy, get-drunk stories, with the added novelty (for me) of an exotic locale as the backdrop. Recommended. (JM) Brendan Sheridan / Amcongen Hong Kong / PSC 464 Box 30 / FPO, AP 96522

GROPING FOR LUNA #7 / \$1 + 2 stamps

5 1/2 x 8 - copied - 44 pgs

I was supposed to review this last month, sorry. Computerized and arty but still with trash culture like a (his) story of Dio and a funny, bitter interview with a guy who's ex- some unknown band. The park ranger's story of meeting the crazy woman was good too. Also photos, filler, ads, reviews. This is more for grown-up rockers than punks but still it's OK. (JM)

PO Box 953 / Del Mar, CA 92014

HUMAN GARBAGE DISPOSAL #3 / \$1 ppd

5 1/2 x 8 1/2 - copied - 16 pgs

An aging Swedish teenager-at-heart with his opinionated but enthusiastic take on raw rock'n'roll from the past and present. This issue he interviews Dutch band The Wimps and discusses the merits of the "Bloodstains..." reissues series. Also includes many music, zine and book reviews. Brief but enjoyable. (AM)

Henrik Olausson / Vasagatan 15A / 261 36 Landskrona / Sweden

INDEPENDENT ARTS COALITION #1 / \$2 ppd

8 1/2 x 11 - copied - 50 pgs

This is a good, if somewhat predictable magazine. Nicely though, the focus isn't only on music but politics and ideas. It's centered around the Santa Rosa, CA area, and includes items on Food Not Bombs, capitalism, local projects and events, Earth First, the Zapatistas, NAFTA and a piece on ecology by Judi Bari. This issue is well done and should really appeal to those in the area. (JX)

PO Box 15306 / Santa Rosa, CA 95402

KING CAT #52 / \$2 ppd

5 1/2 x 8 1/2 - xerox - 44 pages

It's about time I get to review an issue of *King Cat*. I have seen past reviews of John's comic book digest, and often



reviewers say it's "heartfelt and simple to read". Because of this, I imagine readers mistaking it for not being serious. On the contrary, *King Cat* is as thought provoking as it is a fun read. If anything, his style is relevant in the sense that he is able to convey his ideas effectively. His comics flow easy as if you were watching the events as they occur; nothing in it is convoluted to the point where you're stuck at a panel trying to figure just what the fuck is going on. This issue he evnts that occurred ten years ago in his life. I read through it without feeling like I was dealing with some boring diary stuff, like so many personal styled zines can do to you. Excellent read, as always. (CW)

Spit And A Half / PO Box 8510 / Denver, CO 80218

KORESPONDANCES #5.1 / \$1

5 1/2 x 8 1/2 - copied - 18 pgs

This is a zine put out by the Women's Action Coalition of Memphis. This issue focuses on community: the problems that certain communities face, what can be done, etc. Includes stuff on vegetarianism, maternal deaths, poverty, chemical pollution, and much more. Informative and inspiring. (LB)

Women's Action Coalition / PO Box 528037 / Memphis, TN 38152

LOOSE SCREWS #9 / \$1 ppd

5 1/2 x 8 1/2 - copied - 24 pgs

Inside: Guitar Wolf, Big Bobby and the Nightcaps and La Donnas. Also; earthquake news, asshole celebrities, "rate-a-record", movie reviews and lies, lies, lies. Full of clever quips. (JB)

985 Providence Sq #129 / Virginia Beach, VA 23464

LOVE & RAGE Vol. 8, #3 / \$1 ppd

8 1/2 x 11 - newsprint - 19 pgs

This is another issue of the ever-informative anarchist newspaper, with information on ARA, anarchist activism, women's rights, and many, many other issues that are informative and forthright without resorting to worn-out *Profane Existence*-style sloganeering, or painfully dry, bland writing a la middle school textbooks. It's revolutionary zines like this that deserve your support and attention. (RD)

1929 S. 5th St. / Minneapolis, MN 55454

MAD MONKS #10 / \$2.00 ppd

6 x 8 - offset - 50 pgs

Not being familiar with past issues, this came as a nice surprise. Intelligently written, neatly designed and loaded with sarcasm - and there you have it. Includes interviews with Ten Foot Pole,

Brian and the Teenagers, Urko, W.O.R.M., and the band that is calling itself the Misfits. Reviews and crabby columns fill out the rest of the table of contents. Good issue. (JH)

40 Partridge Rd., Roath / Cardiff / Wales / CF2 3QX / UK

MANUAL RESISTANCE #8 / \$1 ppd

5 1/2 x 8 1/2 - copied - 24 pgs

A thought provoking personal zine with some travel thrown in for good measure. The writing jumps around a bit, which makes it feel like you are reading a personal diary. There is no pretension in the editor's observations, he doesn't judge, he just sees and that's pretty cool. In this issue: the trip to San Francisco. Also, some proto-feminist ramblings and being a wage slave. (JB)

PO Box 45622 / Kansas City, MO 64171

MISSION STATEMENT #Q / \$?

5 1/2 x 8 1/2 - copied - 12 pgs

This is a great personal zine. It's short and I wish there was a lot more because everything was so damn good. The girl who puts *Mission Statement* out, Cinna, tells stories from her life which are both entertaining and real. (LB)

Lucinda Rinaldo / 202 Drum Hill Rd. / Wilton, CT 06897

MOON LANDING #1 / \$2

8 1/2 x 11 - printed - 28 pgs

It's too bad I'm not into noise bands 'cause these graphics are fabulous - lots of full-page photos, great double exposures - all clear and well-reproduced. While the photos are of bands like the VSS (great interview) and the Make-Up, most interviews and articles in this issue are about noise artists, including a Christian noise band / label / indoctrinating unit. Is there no music scene left in which to safely hide? *Moon Landing's* John clearly states that he has no interest in being either editor or publisher and is seeking interested parties. Someone should snap up his offer quick 'cause there's huge potential here. (TX)

John Weise / PO Box 283 / Ballwin, MO 63022

MOTION SICKNESS #4 / \$2 ppd

8 1/2 x 11 - newsprint - 60 pgs

Wowwee, what a magazine! SNFU, Screw 32, Dillinger 4, Motorhead, Aaron Probe, Descendents, The Volatiles, Bouncing Souls, Swingin' Utters, Violent Society and Boris the Sprinkler. Also ads, columns, pictures, reviews galore and the word "fuck" more times than you can count. (JB)

6221 Delmar Blvd #202 rear / St. Louis, MO 63130

MR. POOHEAD #3 / 40p

(UK), \$3 ppd elsewhere

5 1/2 x 8 1/2 - copied - 50 pgs

My kingdom for a zine with no Descendents interview! Seriously, I don't wanna know anything else about those guys, ever. At all. Oh, the zine, well, it has interviews with the aforementioned Epitaph all-stars, Fur, Goober Patrol, Lunachicks and Squat. The editor seems to be preoccupied with interviewing girl bands, and says goofy stuff about how hot the singers are and whatnot. It also has record and show reviews, comics, and some dumb ad spoofs. It's nothing new, but it's not

bad at all. English people say fuck a lot. (JC)

2 Wooten House Stables / 94 Old London Road / Patcham, Brighton / East Sussex BN1 8YA / England

MY LETTER TO THE WORLD #14 / \$1 ppd

5 1/2 x 8 1/2 - copied - 44 pgs

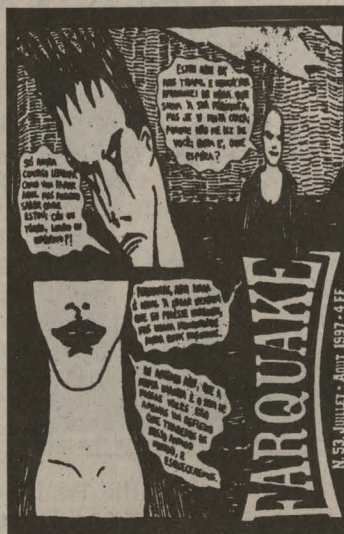
A terrific personal zine which deserves attention. Must be read carefully and slowly. These are not bad things. In this issue, she writes mostly about her trip to London, but doesn't leave out her other adventures. Also an interview with Electric Frankenstein, a list of songs and record reviews. (JB)

PO Box 40082 / Berkeley, CA 94704

NARCOLEPSY PRESS #3 / free + stamps

8 1/2 x 11 - copied - 22 pgs

Why am I reviewing this in MRR for christ sakes? His review section consists of an Alice Cooper record, The Spice Girls, Jimmy Page and LeAnn Rimes (who is apparently "Nashville's newest country sweetheart") just to name a few. I mean, not to cop an attitude, but this really doesn't have much to do with punk. The story about meeting Alyssa Milano might have been interesting if every other sentence wasn't reminding the reader about how No Doubt are dear friends of his. The one thing I did enjoy was the history of ska by Princess Kelly, but it didn't really



make up for the fact that this zine sucked. The whole thing just gave off the feeling of a rich kid killing time. (JC)
PO Box 18624 / Anaheim, CA 92817

NEMESISISTER #3 / \$2.50 ppd
5 1/2 x 8 1/2 - printed - 26 pgs

This zine/comic is rad. The main character in this is a female P.I. who works in Los Angeles and is working on the murder case of a teenage stripper. This is number three in a nine part series and it is very well written and things zip right along. As far as the art work goes it has a definite Japanese influence but with a classic golden age comic twist. I'll be looking for number four. (RM)

Cheeky Press / PO Box 97
/ Culver City, CA 90232

NOTHING LEFT #4 / \$1

ppd
8 1/2 x 11 - newsprint - 36 pgs

This is a pleasant little emo/sXe punkzine with intelligent writing. There are interviews with Texas Is The Reason, Mid Carson July, and Bedford, but the thing about these interviews is that they suck you in, leaving you wanting more. Also included are introspective columns, reviews (and not just of records - one is of *HeartattaCk!*), as well as lots of other interesting reading. Highly recommended! (RD)
PO Box 1073 / Wilkes-Barre, PA 19703

NOTHING LEFT #5 / \$1 ppd

8 1/2 x 11 - newsprint - 36 pgs

This is pretty much the same fare as the other issue reviewed, but it manages to improve itself by being a bit more defined. With interviews with Chris Daly of Texas Is The Reason (who clears up any misconceptions of the breaking up of TITR), The Get Up Kids, Sensefield and a lot more. There are the ever-familiar columns, reviews, etc., but this time around they add the occasional splash of color to their unbelievably perfect layout that just makes this zine all the much more enjoyable, if not more so visually pleasing. (RD)

PO Box 1073 / Wilkes-Barre, PA 19703

NOWHERE FAST #2 / \$1 ppd or stamp and trade

8 1/2 x 11 - copied - 30 pgs

Mostly political/personal writing - privilege, rent, coffee, etc. Northeast tour diary too. The writing is pretty clear and straight forward but still entertaining. No reviews or ads. I liked it. (JM)
PO Box 235 / Jericho, VT 05465

PASSIVITY = COMPLIANCE #2 / \$2

8 1/2 x 11 - copied - 24 pgs

Never judge a zine by it's title. I was fooled into thinking that this would be an analytical political zine, though in reality it is mostly a personal/music zine. Lots of

personal thoughts and interviews with Soeza, and Bod, and a piece on Squirrel Bait. Lots of reviews. I like song lyric quotes, though. (JA)
Rich Levene / 15 Sparrow Sq / Eastleigh, Hants / S050 9LB / UK

PAULISTANOS SUBURBANOS

#3 /

12 x 8 1/2 - copied -

12 pgs - Portuguese

This zine has a review of the DRI show

in Sao Paulo, plus

articles on The Ex-

ploited, The Ramones, Asta Kask and Sujeito Abjeto. There are also plenty of contact addresses. And finally the zine came with some cool flyers. (HH)

Marcio / C. Postal 1364 / Sao Paulo-SP
/ CEP 01059-970 / Brazil

PEPPERPOT! #2 / \$1 ppd

8 1/2 x 5 1/2 - copied - 44 pgs

Yes! What an awesome surprise, an impressive zine. It's real thick, the way they should be. When you pick it up and flip through it, you can tell by it's weight and small, sensible type that this is a serious read, not just something to glance through while having a conversation with your roommate, or taking a dump. This is something to pack along for that long train ride, or that alienating wait at the hospital. This gem contains an autobiographical story about ditching the cosmetic addiction, info on veganism (with recipes!), a story about traveling in Europe (that seems to have been written in 1970?), rad stories of cooking on car engines, in industrial machinery and with road flares, a piece on herbal cleansing, and a long story about a crazy work experience in Alaska, along with a touch of quotes and poetry. Who is this Kate, who was writing stories for her zine years before I was even born? She's my new hero. (TT)

RR6-S15-C20 / Gibsons, BC / V0N 1V0
/ Canada

PUNK PLANET #19 / \$2

8 1/2 x 11 - newsprint - 168 pgs

PP has come a really long way, so I don't know why they keep harping the whole PP vs. MRR thing, perpetuating the myth

that Tim is the overlord of the punk scene. Of course, there are similarities between the two - columns, reviews, interviews, lots of ads, and too much coverage of boys. I like that PP branches out beyond this. This issue has a lot of writing on heroin in the punk scene (although I found the statement "It's no different than crack in the black community" offensive - c'mon, get real!!!). Plus there's writing on Who's Emma, being a psychic advisor, DIY sex toys and some fiction. There are interviews with the Softies, Dillinger Four, Trans Megetti, and Troubleman Unltd. My main criticism is that for a zine that's so young, and accuses MRR of being so jaded and "fashionable" - several interviewers (and interviewees) either talk about how all bands suck (except themselves of course) or about clothes and hair!! Oh well, this one kept me entertained all weekend while I was sick in bed. (MD)
PO Box 464 / Chicago, IL 60690

RAGE #12 / 2 stamps

8 1/2 x 11 - copied - 14 pgs

Group effort by a feminist collective in South Dakota (wow!). Dispelling myths about Native Americans, witty retorts to sexist assumptions in the computer science field, creepy anti-porn testimony, sexual assaults on women in prison, and believe it or not, the poetry didn't even put me to sleep! (KW)
PO Box 2962 / Rapid City, SD 57709

RATS IN THE HALLWAY #4 / \$1 ppd

5/12 x 8 1/2 - copied - 32 pgs

A monthly community punk zine from Colorado. This issue features lots of columns and 2 funny nonsensical comic strips. Also interviews with: Gutbucket, Paco Garden Records and Facet. Oh, there is also a long "what punk means to me" thingy and lots of band pictures. (JB)

Stefan Wild / 5109 S. Elk Ridge / Evergreen, CO 80439

RELIEF #4 / \$2 ppd

8 1/2 x 6 - copied - 20 - Portuguese

This Brazilian zine has an article on the Tupac Amaru, an interview with Subcomandante Marcos, spokesperson for the Zapatistas, plus an interview with Fabio of the band Olho Seco. (HH)
Marcio / CP 1364 / Sao Paulo-SP / CEP 01059-970 / Brazil

RUNNIN' FEART #2 / \$3

5 1/2 x 8 1/2 - offset - 40 pgs

Very nice layout for this Scottish zine. Mostly focusing on Scotland and Northern England, interviews with Newtown Grunts, Bloodshot, P.U.S., Raggy

Anne, and others. Nothing but music for this one. (GF)

27 David Dale Ave. / Stewarton, East Ayrshire / Scotland / KA3 3AZ / UK

SKELETONS IN THE CLOSET #2

/ 1 stamp or trade

4 1/2 x 5 1/2 - copied - 28 pgs

This turned out to be quite a pleasant surprise, as I was expecting yet another whiny teenzine. This short, but sweet read is devoted to coming clean and being honest to yourself and those around you by bringing out secrets or thoughts that you were afraid to voice, hence the title. While taking a drastic change in layout (for what I think is the better), Liz professes her thoughts on straight-edge, rape, sexuality, and other various and sundry personal feelings. This is definitely worth seeking out. (RD)

Liz Glynn / 109 Hollis Ave. / Braintree, MA 02184

SKUNK #4 / \$1.00

5 1/2 x 8 1/2 - copied - 24 pgs

Interview with Switcheroo, reviews, and articles on life as a young punk rocker in the south. Includes a sad story from a girl who sent a punk boy she'd only ever talked to over the phone a \$250 bus ticket so he could go with her to the prom. Yeah, you guessed it, he didn't show. His name is Curt and I think he's from the El Paso area. Hey kids, just because you meet someone in the MRR classifieds doesn't mean they are cool! Be careful out there! (AM)

Skunk Girl / 1754 Woodruff Rd #211 / Greenville, SC 29607

SMELL OF DEAD FISH #42 / \$1 (ppd?)

8 1/2 x 11 - copied - 26 pgs

This has gotten great reviews in the past few MRRs so I don't feel bad saying that this issue sucks. Rambling, boring, go-nowhere stories, worse poetry, and a few pieces on a local (Pensacola) shitty rock festival. The things about the Klan, capital punishment, and Rev. Tilton were OK but otherwise dead fish smell better than this. One draft, no editing = waste of paper. (JM)

PO Box 484 / Pensacola, FL 32597

SO FAR NO GOOD #3 / 4 stamps

5 1/2 x 8 1/2 - copied - 16 pgs

This issue has the usual record and show review smorgasbord but the added bonus is the New Wave slant to the layout. The centerfold is New Wave fashion tips for girls and guys. There's also a "name that New Wave tune" contest on each page, which even stumped a seasoned Waver like myself. Also stuff about her grandma and

her wavering (hah) feelings on punk, zining, and so-called nonconformity. (KW)

Katy Action / PO Box 9306 / Cincinnati, OH 45209-0306

SOFT ROE SODOMY #2 / \$1 + 2 stamps

8 1/2 x 11 - copied - 26 pgs

Big garish photocopied effort with a short but very interesting and informative serious article about Pepsi in Bangladesh, info on who or what to boycott, a very naive pro-Kabila brief, a 1995 interview with Anti-Flag, record reviews, an interview with my least favorite band ever the Descendents, an editorial first praising or seeming to praise domestic terrorism as "the only answer" and then referring to it as "wrong, but reality all the same." (?) (TD)

Jim Hollenbaugh / 30 Lebo Rd. / Carlisle, PA 17013

SPLEEN #11 / \$2.00

8 1/2 x 5 1/2 - copied - 32 pgs

The first thing about poetry, is that if you wrote it, then it's probably no good. It may have some special meaning to a few people, which allows them to overlook this basic shortcoming, but for the rest of us that's a small consolation. The drawings and cartoons in this are great, especially the ones that I couldn't figure out. There should be an award for "Best gratuitous use of color copying", if there was then this zine would win hands down.

59% of this is actually quite good, and more or less makes up for the rest. The second thing about poetry, is that even if you didn't write it, it still probably sucks. (JW)

PO Box 30905 / Tucson, AZ 85751

TAKE SIDES

#7 / \$1 ppd

5 1/2 x 8 1/2 - copied - 38 pgs

This is your basic low key zine. It's got tons of columns, an interview with the editor's friend, comics, etc. Nothing new here, but it is still surprisingly enjoyable. It's only a buck and it's good summertime brainless reading, so get it if you want easy entertainment. (LB)

2872 Wingate / Eugene, OR 97408

THE MORE THINGS CHANGE

#1 / \$1 ppd

8 1/2 x 5 1/2 - copied - 28 pgs

An excellent first issue from a young man with an acknowledged naive mind-set that says, "I can change the world". Crammed with his own writing about punk, school, social work, introversion, and religion, this zine is very bright, and refreshing to a jaded character like me. Dave isn't scared to jump forward in life, quit high-school for college, and then skip college to visit a class of autistic children. If you're a frustrated punker stuck in high-school, send away for this zine to see what is possible. (TT)

26 La Cona Dr. / Patterson, NY 12563

THE 1996 ZINE YEARBOOK #1 / \$5 ppd

8 1/2 x 11 - printed - 116 pgs

I'm so glad someone's done this! This is a recognition, an archiving, a documentary of the best bits of DIY publishing. Instead of just recommending good zines with a few glib lines and an address (we here at MRR make it look so easy...), the Yearbook reprints favorite articles, comics and covers found in zines from last year. No critiquing, just admiration. It's not just the best of the best, either. The criteria is publication in 1996 with a circulation under 5000, so a lot of zines are featured that you're likely to have missed with the huge

volume of self-publication to wade through. The writing, of course, is A+, although sometimes the typos left me guessing at the context. And there wasn't much diversity in the Sex and Relationships section, where most of the articles were about non-monogamy. Still I've been reading this for a week and only put it down to type this out. I can't wait for next year. (TX)

Jen Angel / PO Box 590514 / San Francisco, CA 94159

THE TOILET PAPERS #2 / \$0.75 ppd

5 1/2 x 8 1/2 - copied - 40 pgs

OK, this thing is a little bizarre. Mostly comics, which are funny and who see to improve as the zine gets closer to the end. My faves include:

Dinner with the Riot Girl and sXe Emo-Hardcore Kids. Far and above the best one is, Revenge of the Marshmallows, which features a sneaky vegan eating the forbidden snack. Also and interview with Cub, assorted ways to dine and dash, political commentary, Food Not Bombs, stories from jail and



an extended letter to the editor from a guy named Butch. (JB)
PO Box 11114 / Spring, TX 77391-11114

TURNING THE TIDE Vol. 10 # 2 / \$3.95 newstands

11 x 14 - newsprint - 24 pgs

This is the journal of ARA, Anti-Racist Action. It covers the Zapatistas, the case of Geronimo Pratt (and of course Mumia), Northern Ireland, the CIA crack connection, and it is damn dependable. (AR)
P.A.R.T. / PO Box 1055 / Culver City, CA 90232-1055

TYPOGRAPUNX #1 / \$1

5 1/2 x 8 1/2 - copied - 12 pgs

I was really looking forward to this zine, being the font junkie and zine geek that I am. Even though the topic is exciting, and the fact that some like-minded individual would devote an entire zine to it, I felt like *Typograpunx* was only a cursory attempt at a really interesting issue. There are good features like type innovators, an interview with a graphics arts zine, and some info on type and other related things but like I said, I feel this could have been a really indepth and great zine, filled with analysis and insight on typesetting, fonts, and the role they play in zines and punk. For being a zine about type and fonts, she uses the same font the entire way through and most of the features are short and entry level. As it is now, it is good for beginners but not for hardcore zinesters and design geeks. It didn't live up to my expectations, but since the editor has committed herself to 26 issues (one for each letter of the alphabet), hopefully it will improve. (JA)

Tracy Pickle / 15
Churchville Rd #115-163 / Bel Air,
Maryland 21014

UNDER THE VOLCANO #38 / \$2ppd

8 1/2 x 11 - printed - 50 pgs

Yet another fine installment from these folks from NY. In this issue you'll find an interview with Lard which is basically just Jello talking about the band and love or hate his paranoid ass he can be pretty funny as this interview shows.

There's also good interviews with Barkmarket, Kiss It Goodbye and Marc from Johannis Face Records as well as some interesting columns and the standard review sections. One of the better music zines going these days. (RM)
PO Box 236 / Nesconset, NY 11767

UNDERACHIEVER #1 / \$2 ppd

5 1/2 x 8 1/2 - copied - 44 pgs

A crazy, messy zine done by a Scottish guy in Sweden. Interviews with Ex-Cathedra and a Scottish graffiti artist, columns, reviews, a crossword. I never understand why zines who slag off Tim and *Maximum* repeatedly are so eager to have their zines reviewed in here. Go figure. Anyway, there's also lots of reviews and music stuff. Kinda silly and drunken feeling. (MJ)

Smith c/o Stevenson / Helgagatan 36
Upp-9 / 118 58 Stockholm / Sweden

UNDERDOG ZINE # 20 / \$1 or free in Chicago

8 1/2 x 11 - offset - 54 pgs

I am not fond of liberals. I mean they are often a hell of a lot more responsible than most others but there is just something about reform that gives me the creeps. Underdog relates to the Chicago scene, to articulate punks, and gives you the feeling that you'll never get a good fight out of these people. Topics here include

Pranks, the Garfield Park Conservatory, the Mafia, and many others. (AR)

Underdog Records /
2206 N. Rockwell St. /
Chicago, IL 60647-3004

V. REJECT #13 / \$2 ppd

7 x 8 1/2 - copied - 28 pgs

An above average publication, this zine has a strong feminist stance and a lot to say. My favorite part is the interviews about punk history and the current state of punk rock with

Ian MacKaye, Penelope Houston, Exene, Al Quint and Calvin Johnson. A lot of readers answer the question "Is punk dead?". There's a lot of writing on race and gender issues (written mostly from a defensive white position), zine reviews, genital mutilation and girls playing guitar. (MD)

Anna Sin / PO Box 1040 / La Mesa, CA 91944-1040

WEATHERING #1 / \$2 ppd

8 1/2 x 7 - copied - 24 pgs

In general, anything put out by the folks at Migraine Publishing Corp. is worth scoping out, and this is no exception. Autobiographical tales of woe and existential musing, mainly in the form of comics, Al gets his points across very well, which I appreciated, but some readers may find his work vague and pointless (ironic, eh?). If comics about the frustrations of finding daily life somewhat empty are interesting to you, bond with this. (TT)

Migraine / PO Box 2337 / Berkeley, CA 94702

WIGOUT #1 / \$?

5 1/2 x 8 1/2 - copied - 8 pgs

Not much to this here zine. The back page rant was pretty weak, as was the "Chevy Chase: Superstar" piece. And a page declaring Dag Nasty "one of the most influential hardcore bands"? Personally I thought the Descendents blew doors on those clowns. Anyway, besides these three short pieces there's reviews and an interview with Serpico. If it's free maybe. (RM)

Adz Smith / 15 Quillings Way, Borrowash, Derby / DE72 3YA / England

YOU BET YOUR SWEET ASS I'M A TURTLE / \$4.00 ppd?

7 x 7 - copied - 28 pgs

This is the official manifesto/ publishing wing/ propaganda machine of the Naked Cult of Hickey, and goes to great length to describe and defend the alleged theft of an alleged trumpet from the alleged band Voodoo Glow Skulls by the triumvirate of triumph, Hickey. The entire story is one of human endurance, the battle of good against evil, full of pathos and drama, and a few yuks at the expense of VGS's "crew" of "homies," dispatched to antagonize and possibly injure our heroes. The zine accompanies a 7" record, one side of which features an example of Hickey's music, the other several taped phone messages from the aforementioned crew. Laughs galore, and a benefit for San Francisco AIDS foundation to boot. (AM)

Probe Records / PO Box 5068 / Pleasanton, CA 94566

ZINE WORLD #3 / \$3.50 ppd

5 1/2 x 8 1/2 - printed - 58 pgs

Tons and tons of zine reviews. A lot of work is put into this publication and out comes very detailed reviews—much better than any of us reviewers do here at MRR. If you're a hardcore zine dude wanting to know the real deal on many, many zines, this is for you. (LB)

924 Valencia St. #203 / San Francisco, CA 94146



MORE LISTINGS

BLITZ #1 / 50 cents + stamp
Interviews with the Bus Station Loonies, and Reinforce. Reviews and columns, not much more.
PO Box 1218 / Manteo, NC 27954

BOMBSHELL #2 / \$1
Lots of reviews, Ska Blazers, different kinds of shits (again!?!?), not much else. It's that punk/ska crossover thing.
James / 14 Palm Lane / Lebanon, PA 17042

CLONES #10 / free/a stamp
Personal job/relationship stuff + the Twilight Zone movie. A little on punk rock and horror movies. Good but too short.
Marc / PO Box 39 / Keene, NH 03431

DAY OLD DONUTS #10 / 1 stamp
Stuff about MTV.
103 York St. / Poultney, UT 05764

DIVERSITY IS STRENGTH #2 / \$?
5 1/2 x 8 1/2 - copied - 50 pgs
Interviews with Sad Society, Apocalypse Babys, Game Over, Scatha, etc. Record reviews, show reviews, etc.
7/4 Birnies Court / Edinburgh / EH4 4SJ / UK

FALSE SENSE #1 / free +2 stamps
An interview with Three Minute Hero.
1600 Woodthorne Pl. / Greensboro, NC 27407

FRUITCAKE #5 / 1 stamp ppd.
Very mediocre high school punk zine with personal writing. Some reviews and comics.
Robb Watson / 1383 A Dana Dr. / Oxford, OH 45056

HOOFSSIP #33 / \$2 ppd
Less than Jake, New Bomb Turks, comics, reviews, a rad piece on the "Dark side of the moon / Wizard of Oz" connection.
3505 Lakewood Dr. / Waterford, MI 48329

MYSTERY MEAT #4 / \$2 ppd or trade
Mediocre interviews with The Vandals, Wet-Nap, Guttermouth, and more, with assorted rants, stories, and opinions, as well.

PO Box 118 2680 Quadra St. / Victoria, BC / V8T 4E4 / Canada

NEUS SUBJER #3-9 / a stamp
Reminiscent of psychosis induced by very small type and too much punk rock. Worthy.
4056 Crosley Ave / Norwood, OH 45212

ONE OFF #1 / \$2.00 ppd
Interviews with The Radiators, Stagnation, and Striknien D.C. Reviews, and writings as well.
PO Box 5468 / Crumlin / Dublin 12 / Ireland

PARANOY #16 / \$1
Poetic lamentations about college age romance going bad. Some things are better kept to yourself.
1477 Leonard St. / St. Peter, MN 56082

PROFANE EXISTENCE #31 / \$2
Demolished NYC squat, a Q&A about squats, the new alliance between the punks and the Black Panther Party (!), interview with Detestation and the usual anti-authoritarian columns, articles, letters, and reviews that you all live for.
PO Box 8722 / Minneapolis, MN 55408

PROFANE EXISTENCE #32 / \$2 ppd
Chaos days, Zapatista Solidarity Encampment, squatters in Belgium, Australian punk bands, reviews, scene reports.
PO Box 8722 / Minneapolis, MN 55408

SCHISM #5 \$1.00 + 3 stamps
Personal writing and observations by a bunch of High School kids, and an interview with a band that's never played anywhere. Pretty good for what it is.
1870 Crestwood Lane / Muskegon, MI 49441

SCHISM #6 / \$1.75 ppd
Rants about topical subjects and embarrassing artwork.
1870 Crestwood Lane / Muskegon, MI 49441

SHOELACE / #10 / \$1.75 ppd
Show reviews, interviews, columns...
PO Box 7952 / W. Trenton, NJ 08628

SO FAR NO GOOD #2 / 4 stamps
Almost all of the content of this issue is slightly drunken show reviews with the band the Slobs as reoccurring characters. Some music reviews and a couple of less than exciting road trip stories.

Katy Action /
PO Box 9306 / Cincinnati, OH 45209-0306

SUSPECT DEVICE #1 / \$3
Interviews with Ben Weasel, Airbomb, Rhythm Collision, and the Devices. Lots of record and zine reviews.
PO Box 295 / Southampton / 5017 ILW / UK

VERA KRANT #13, 14 / ?
#13 has movie reviews, Hazel, and Yo La Tengo. 14 has Dead Moon, Cosmic Warriors, other bands soon playing at the Vera Club. Yes, it looks pretty. In Dutch.
Vera / Oosterstraat 44 9711 / NV Groningen / Holland

VEIW #3 / free
A hardcore, punk, graffiti, ska zine. Oh yeah an article about Star Wars too.
PO Box 530722 / Livonia, MI 48153-0722

VISION ON #12 / \$?
Interviews with the Descendents, Ben Weasel, and NY Loose.
27 Springback Croft / Holmfirth / W Yorks / HD7 1LW / England



never mind the melody...
...here's Sound Pollution



STIKKY

"Spamthology" CD \$8
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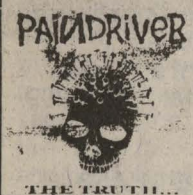
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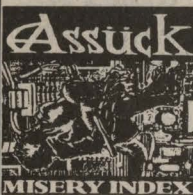
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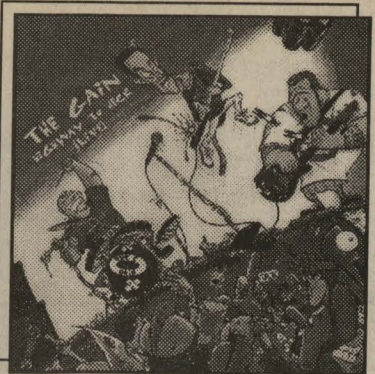
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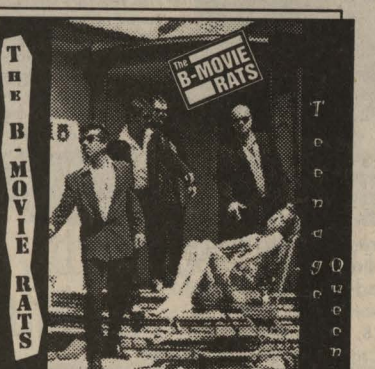
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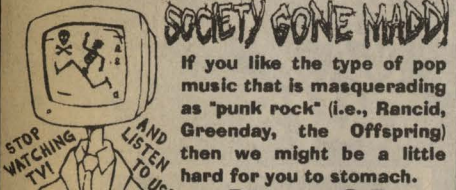


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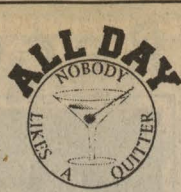
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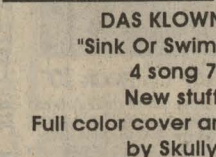


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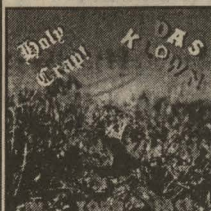
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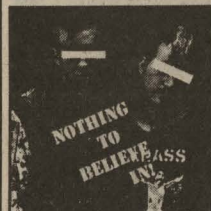
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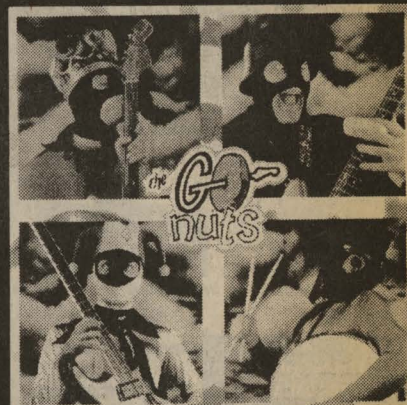
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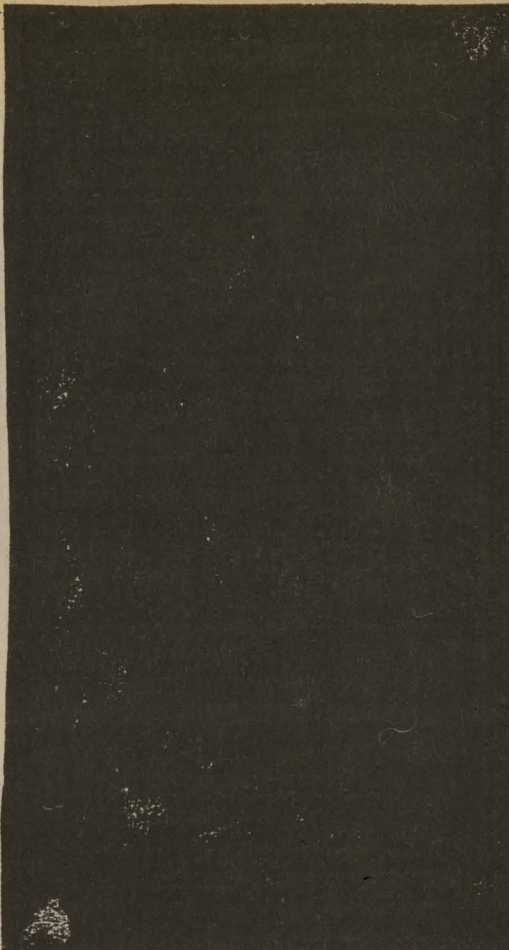
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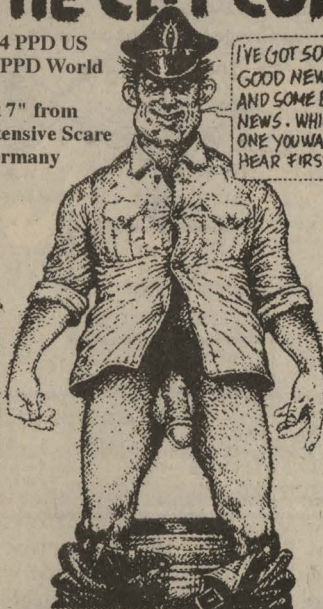
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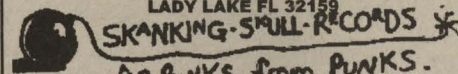
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SORE 09 The Impossibles
 "Absolute Po', 100% Go" 7" EP
 Three teengenerates stick their stiff little fingers up a
 toy doll's ass. 6 songs of genuine AZ punk '97. \$3.00ppd.

SORE 08 Snap Krackle Drop
 "No Love" 7" EP Red Vinyl!
 4 songs. 1996 Tempe band with a true vintage
 old school punk rock sound. \$3.00ppd.

SORE 05 V/A
 "Too Precious To Be Disposable" 7" EP
 Phoenix area punk compilation with **Horace Pinker, Generiks,**
E.R.D., & Alan's Fear \$3.00ppd.

SORE 01 Ernie's Rubber Duckie s/t cassette album
 15 songs of E.R.D.'s brand of silly-core. \$5.00ppd.

V/A "Only 14% Defunct"
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SKD, The Impossibles join 12 other bands from
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MAXIMUMROCKNROLL music classifieds

SERIOUS TAPE TRADERS- I have a list of my 600+ entry collection that I am interested in trading high quality dubbed tapes of; for non-US (import here) punk/emo/hardcore. Anyone with an organized list that would like to trade, please send a letter and your list for mine. Particularly interested in UK and Australian bands but will trade worldwide if you can deal with english-only communication. My collection/interest is mainly melodic/pop/garage punk & hardcore but includes a little from all genres covered within punk music. My list is computer generated in alphabetical order and includes the label and brief description. Write me at: Trader Chris/ 21 Weybridge Ct./ Edwardsville, IL 62025/ USA

WORLD-WIDE PUNK ROCK for sale. 2000 items 7"/12"/Albums. I've got megare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards (Finland, Italy, Switzerland), Victims, Razar, Glueams, Fresh Color, Filth, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Guilty Razors. Trades welcome! Send 3 IRC's or \$ 2 for complete list to Ingo Eitelbach, P.O. Box 1319, 23833 Bad Oldesloe, Germany, Fax +49 453167733 (Tel 67438), E-Mail 101603.2202@compuserve.com

TRADING/SELLING 1,400 punk/hardcore 7"s/12"s (1976-87) including Germs, Kids, Lama, DOA, Ebbagron, TNT, X, Necros, GI, Glueams, Rudekids, Starshooter, Sado-n, Rousers, Bitchboys, Cramps, Glo, Briard, Attentat, Ex, KSMB, Kraut, Goteborgnd, N. American/international - trades welcome! (714) 840-7373. Robert/ 17901 Denvale Cir./ Huntington Beach, CA 92649 USA. My wants: Absentees, Tapeworm, Cringe, Rejects, Meatybuys, Nothing, Peerpressure, Trend, Opus, Noise, Red-squares, Rondus/Railbirds, Electrochoc, Cardiakids, Frontpage, Dirtshit, Knots, Anorexia.

FOR TRADE (All originals, No bullshit!); Maggots; Tammy Wynette 7", The Eat: God Punishes The Eat 7", Xtraverts: Blank Gen 7", Baloney Heads: I'm A Drunk 7", Freeze: Tourists 7" Checkmate: Only 7", Panics: Wanna Kill My Mom 7", Breakouts: All We 7", Stalin: Stali-ism 7", Nabat: Laida Bologna 7", The Dogs: Slash Your Face 7", Ed Nasty & The Doped 7" etc tons more all around the world!!! We trade or sell. (Massive catalogue for \$2 / 3 x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

HEY PUNK! Get the first Refuse 7" entitled "Trail of Destruction" for only \$3 ppd. Cash only. No rip-off. Refuse/2838 Quail Oak/ San Antonio, TX 78232

POOR DUMB BASTARDS 14 song cd. Booze driven sleaze to please from Texas's reigning kings of trash punk. \$10 ppd U.S., \$12 world. Cash, check, money order to Robert Walters, P.O. Box 474, Baytown, Texas 77522-0474.

WANTED (Original 1st pressings only); Nubs: I Dont Need 7"(wp \$100), Hollywood Squares: Hillside Strangler 7"(wp \$150), Freestone: Bummer Bitch 7"(wp \$150), Tapeworm: Break My Face (wp \$150), Hugh Beaumont Experience: Cone Johnson 7"(wp \$250), Count Vertigo: X Patriots 7" (wp \$100), Arson: White Folks 7" (wp \$100), Spys: Underground 7" (wp \$100), Village Pistols: Big Money 7" (wp \$200), Eat: Communist Radio 7" (wp \$200), Fresh Color: Dance Around 12" (wp \$100), Child Molesters: Wholesale Murder 7" (wp \$200) etc 70 s & early 80's punkrock obscurities from all around the world!!! We buy or trade so write, call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

FOR TRADE (All Originals, No Bullshit!!!) Bastards: Impossibilities 7", Dogs: Charlie 7", ~ittageisen: Hardcore 7", Sillykillers 7", Agent Orange: Bloodstains 7", Filth: Hate 7", Mass Media: Das Jazz 7", Ideals: High Art 7", Fresh Color: Source 7", Accident: Kill The Bee Gees 7", Star Club: Go To Hell 7" & Wakaki Ansatsusha 7" etc etc tons more all around the world!!! We trade or sell. (Massive catalogue for \$2 or 3xIRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

MEGARARE Finnish Punkrock Obscurities for Sale or Trade, like; Destroy: Sanoja 7", Rattus: Khomeini Rock 7", Stalin: Chaos 7", Neuroosi: Rock Against Seija Isonsaari 7" (Rafest european punk single!!!), Kasvain: Onko Suomi Usattunut 7", Nauta: Onko Suomi Vapaa Maa 7", 000: Oodeja Simasuille 7" & LP, Taavi & Ryt-miryhma: Aanilevyko 7", Systeemi: Punk Nuorisoo 7" etc... available all early finnpunk wonders so check our wants ad and offer trade (prefer) or send serious money offers! !!! (Massive catalogue for \$2 or 3x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

VIDEOS: over 1000 show. GG, Murder Junkies, Dwarves, Fear, Antiseen, Screeching Weasel, Queers, Rancid, Op Ivy, Germs, Pennywise, Trashwomen, Bad Religion 96, Conflicy, Monster Magnet, NOFX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, DKs, Ramones 96, Rollins, Circle Jerks, Dickies, Social D, Exploited, 7 Year Bitch and many, many more. Write Merle Allin, 214 E.24th St. #5B, NY, NY 10010. Call (212)889-8334. \$1 for 40 pg catalog.

VIDEOS - PAL (UK ETC) & NTSC (USA etc). trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Queers, Conflict, Schwarzenegger, GG, Dickies, Descendents, Operation Ivy, Guns n Wankers, Misfits, Subhumans, Snuff, Gin Goblins. SAE (UK), 2IRC's (overseas) or decent trade list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin @ easynet.co.uk

HAWAIIAN ITEMS available: Grapefruit cd, Power Pellets 7", Raymonds 7", catalogs tape, Unit 101 tape, Grapefruit 7", and more; plus shirts, buttons, stickers, zines, exclusive live recordings and posters from Hawaii. Please write to us for more info or a catalog. We love return envelopes w/stamps...Hawaiian Express, POB 777 Byron, CA 94514/ HWNEXP @ AOL. COM

GG ALLIN: Largest catalog in the world. Get the real deal. Don't settle for shit qual-ity and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters, GG CDs, cassettes, rare singles, GG Doll, headstone poster, many different t-shirts, prints from original art-work and new Murder Junkie releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin/214 E.24th St. #5B, NY, NY 10010. Call (212)889-8334. \$1 for large GG Catalog.

THE outhouse in Lawrence Kansas! I'm making a documentary of this historical landmark. I'm looking for video tapes of old shows and new shows. If you have played there or have a story to tell let me know about it! Heath Alien, 522 S. William St., Columbia, MO 65201, (573) 449-5417 write for a price list of shows and the documentary.

VIDEOS: Over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle Jerks, Cows, Cromags, Damned, Dayglos, Descendents, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KMFDM, Hyenas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Bosstones and many, many more. \$1 for 40 page list. Write Merle Allin, 214 E.24th St. #5B, NY, NY 10010. Call (212)889-8334. Quickest service anywhere.

BASSIST AVAILABLE! Skrawny, tattooed, 23 & moving to NYC. Into everything! Pop/heavy-punk, rockabilly, ska, etc. CJ, 5651 Broadview Rd. #D-7, Parma, OH 44134 (216)749-6766

RARE BRITISH PUNK/OI!/H.C. Set-sale. 1800+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel/fax: (01462) 433089.

MAXIMUMROCKNROLL music classifieds

TRAVELING BANDS the S.O.B. wants you! If you are going to be traveling through Ohio and want a place to play, contact us. We are a new club so we can't offer guarantees. What we offer is a place to play, food, and lodging. Contact us at (513) 241-1430 and send demos to: S.O.B./1815 John St./ Cincinnati, Ohio 45214. e-mail us at chevron@fuse.net

DATA RECORDS, the old-school punk mailorder specialists, are now on the internet! Our full catalog of new and rare vinyl and cds can be found at http://our-world.compuserve.com/homepages/sarah_harris/ There's a free prize draw too!

JOIN THE SE(C)T. "§jab!" the debut demo by the insufferable Bloodfish. Over 21 minutes of blistering existential abrasion! "Indy - Pentance" special only \$6 cash to: Bryan Mehr c/o Crakt Disc/ 448 S. 500 E. #C/ Salt Lick City, Utah 84102

GG ALLIN: Funeral Video. This 90 min. video contains GG's wake, funeral and head stone memorial. The rock and roll terrorist is laid to rest for this ultimate hellride taken from the original master tape. Don't settle for shit quality from anyone else. The most outrageous funeral ever. Send \$30 US, add \$5 overseas. Money orders only. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212)889-8334. \$1 for large GG Catalog.

FOR TRADE...STALIN - Dendoukokeshi flexi; Stalin - Stalinism 7"ep; Comes - No Side lip; Lip Cream - Lonely Rock 7"ep; Lip Cream - Night Rider more than Fight 7"ep; Confuse - Flexi 7"ep; Shuffle - flexi 7"ep; V.A. - Oi! of Japan lp (original); V.A. - Japanese Movement 12"ep; Gism, Gauze, Zouo, Cobra, Gai, Kuro and many more Japanese stuff!! Please send me your want/trade/sale list and offer! I want to trade with you. I want to buy your sale stuff. I'm looking for rare world punk/hc (77-84). Write to: Yoshiaki Nagano/ 3-29-5 - 103, Daita/ Setagaya-Ku, Tokyo 155, Japan

WANTED- THE QUEERS EPs "Love Me", "Kicked Out...", "Too Dumb..." orig. Doheny 7", "Shout at..." 12" & imports. Will buy or trade for Queens' "Rocket to Russia" or other. Selling, send \$4 for cassette copy of both "Rocket" & orig. "Grow Up". Send tel.# Darren P, 247 Newbury St. Box 3R, Boston, MA 02116.

BOOTLEGS \$5 EACH: Smashing Pumpkins "Do the Riot Thing", Jesus + Mary Chain "Lollapalooza 92", NoFX "London 94", Pavement "Stray Slack", Offspring "Dallas 94", Pavement "Red Asphalt", Sonic Youth "Central Park, July 4/92", NoFX and Bad Religion, Frank Blank "2/22/91", Pixies 4/14/88, Pixies "Chicago 8/10/89", Velvet Underground "Max's 1970", Velvet Underground 3/15/89. Please enclose \$1 shipping and handling, willing to trade for other bootlegs. Ryan Williamson/ 4822A Varsity Drive N.W./ Calgary, Alberta Canada T3A1A3

"SAYIN" BYE, BYE to Label Slavery 32 song, 15 band, punk rock compilation cd. Featuring: Bomb Squadron, Youth Gone Mad, Banner of Hope & more. \$5.00 (postage paid). Payable to Cedric Crouch c/o Spine Punch Distro/ 46 Oberholtzer Rd./ Bechtelsville, PA 19505

POOR DUMB BASTARDS 14 song cd. Booze driven sleaze to please from Texas's reigning kings of trash punk. \$10 ppd (u.s.), \$12 (world). Cash, check, money order to Robert Walters, P.O.Box 474, Baytown, Texas 77522-0474.

SERIOUS TAPE TRADERS- I have a list of my 700+ entry collection that I am interested in trading good sounding dubbed tapes of; for non-U.S. punk/emo/hardcore. Anyone with an organized list that would like to trade, please send a letter and your list for mine. Particularly interested in UK and Australian bands but will trade worldwide if you can deal with english-only communication. My collection/interest is mainly melodic/pop/garage punk & hardcore but includes a little from all genres covered within punk music. My list is computer generated in alphabetical order and again I'm looking for good quality dubb. If interested write me at: Trader Chris/ 21 Weybridge Ct./Edwardsville, IN 62025/ USA

"HEPPED UP ON Goofballs", the new Piss Shivers cd is out now! 8 punk rocking gems for a mere \$5.00 (ppd). Includes the hits: "Anarchy Baby" & "Nice Shoes, Let's Fuck". Payable to: Cedric Crouch/ 46 Oberholtzer Rd./ Bechtelsville, PA 19505

BAND PHOTOS, PICS WANTED: Need early photos, pictures, interviews, flyers, videos, etc. from Deep Wound, Negative FX, Siege, Impact Unit, CFA, Desecration (Arizona HC via 86), Death Sentence (Austrian HC via 85), pre 1987 material from Hell-hammer, Celtic Frost, Sodom, Destruction. Write with what you have. I will buy/trade. Sergio M./427 Jemave Rd./Santa Fe, NM 87501/USA

GOLDENROD has records from: The Crimson Curse, Boilermaker, Spanakorzo, Deerheart, Dodgeball, Faction, 100 Watt Halo, Cars Get Crushed, Servotron, J Church, Tanner, Supernova, Hemlock, etc. Free Catalogs. P.O. Box 81164, San Diego, CA 92138.

SPINE PUNCH Distro presents the best in PA punk rock, featuring 7"s and CDs from: The Piss Shivers, Christian Science A.D., Bomb Squadron and many others. Write for a free catalog. Spine Punch Distro, 46 Oberholzer Rd., Bechtelsville, PA 19505

CRIMSON CURSE- their new 12" is out, with members of Locust, Contatine San-kahi, Guyver One, Swing Kids. Silk-screened vinyl, \$7 ppd US, \$8 Canada, \$10 elsewhere. Cash/checks to Goldenrod. Send to PO Box 81164/San Diego, CA 92138

RARE PUNK RECORDS from greats such as: Vice Squad, The Misfits, Crass, Special Duties, Adicts, The Dickies, Flux of Pink Indians, and thousands more for in expen. Also a huge selection of shirts, patches, stickers, buttons, cds and more. The biggest and best punk rock mailorder catalog in the world. 45 pages. Send \$1 for catalog to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701.

NEW ON DR. STRANGE RECORDS: Zoinks! lp/cd "Well & Good", The Freeze cd "Token Bones", The Feds cd "Chicago Bureau", Rhythm Collision cd "Collision Course" and more, send \$1 for big catalog and free sticker. Hey, watch for the Dr. Strange store opening this month! Records, bondage pants, creepers, studded belts and a hell of a lot more. Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701

SERIOUS COLLECTORS of punk, wave, garage, underground 1975-85, Stoopid Records now open 6546 Hollywood Blvd. #212, Hollywood, Ca 90028. 12:00-8:00 mon-sat. Bring trade. Call for mailorder 213-467-6990 or send detailed wants.

DOMINATRIX-RIOT GRRRL band from Brazil put out their first CD with 11 angry tracks to shoot your ass boy! Emotional lyrics based on female struggle for equality and great catchy melodies! The CD costs U\$ 10 ppd and we have angry women defense t-shirts for U\$ 8 ppd. Teenager in a Box-Caixa Postal 205 - Sao Paulo - SP - Cep 01059970-Brazil. Need Distrobution around the world!

DANCE OF DAYS is an emotional hardcore band from Brazil who have just put out their first CD "6 First Hits" (only U\$ 8 ppd). We would like to be on compilations too or maybe share some 7" Eps with cool bands. If you have a zine and would like a copy for a review, just send us a copy and we'll send you our CD. We've the ex-singer of Personal Choice plus members of Safari Hamburgers, Againe and Small Talk. Thanks. Teenager in a Box - Caixa Postal 205 - Sao Paulo - SP - Cep 01059970-Brazil

PUNK 7" WANTED: Xpress: "Junked Up Judy"; Lama: "Totuus Ioy Tyy"; Fast Cars: "The Kids Just Wanna Dance"; Seventeen: "Don't Let Go"; Wild Boys; Sema 4, etc. BTF Band 7". Send list to Keita Ochiai/14-7 Koyama, 1 Chome/Higashikureme-Shi, Tokyo/Japan #203

SOARECORDS RELEASES INCLUDE: Assuck, Growing Concern, Obtrude, Disrupt, Agathocles, Concrete, Man is the Bastard, Bloodsucking Freaks, Ten Yard Fight, Society of Jesus, Nagant 1895, Grind + sXe compilations. Over 35 records in 6 years. Send \$1 for our catalogue. If you're a serious distributor or a label that wants to trade, get in touch! Paolo Petralia, Via Oderisis da Gubbio, 67/69, 00146 Roma, Italy.

MAXIMUMROCKNROLL *music classifieds*

ANARCHO PUNK and hardcore vinyl for sale. Hundreds of items (many rare) from the 80's and 90's, including 7"s etc from Crass/Mortarhate/Blurg records. Send \$1.00 for complete listing to George Curran, 43 The Cairns, Beaubec, Dublin Rd., Drogheda, Co. Louth, Ireland

INDECISION live shows on video wanted!!! HC band from Brooklyn. I will trade from my bootleg library, please send list of what shows you have, date/place. Send lists to: PO Box 09-581, Brooklyn, New York 11209

WANTED: CLASH, RANCID, OP IVY bootlegs, rare items, Clash t-shirts, etc. If you have nothing to trade, write anyway. I'm tired of paying \$8 an LP so let's tape each other's albums. This is a great way of getting cool music. I'm very open, mbut mostly like '77 punk, old school ska/punk, funk, Alvin n' the Chipmunks, cheesy 80's metal, any music you think is phenomenal. Chris, 3 Webster Pl, Newtown CT 06470.

LOUD, PROUD & PUNK RECS is searching for mailorders, shops and distro-services in the whole world, who will distribute our Vinyl releases. We released stuff by the Aheads, the Razors, Jack & The Rippers and others, as you see some real European punk classics! Get in contact: Stefan Barke, Auf der Burg 1, 37197 Hattorf, Germany: Fax ++49 5521 4756.

MORE THAN 1000 RARE (and usual) Punk/HC records to sell. Lots of old stuff from 70's, early 80's. Many Back-to-Front, Killed-By-Death and Bloodstains titles. Get this huge list for \$3 or 2 IRCs (overseas) / \$2 or 1 IRC (Europe). You can also send your wantlists! Stefan Barke, Auf der Burg 1, 37197 Hattorf, Germany.

KILL THE HIPPIES! Punk rock, Fah Q. Pogo in a puddle of vomit, anarchy, punk rock from Ohio. So punk, they eat safety pins for breakfast. Their super-duper 60 minute Greatest Hits tape has all the classics plus rare unreleased material. Now Available through Retard Riot Productions, You too can own this fantastic cassette for the incredibly low price of just \$4 ppd!! Other countries please include an extra buck or two. So act now and send for your Kill the Hippies tape today! If you don't, you're a dork! Oh, & MRR said (in a good review, imagine that) "They're like Crass." Noah Lyon, 67 Barclay Rd, Clintondale NY 12515.

ULTRA RARE CONCERT videos by Action Swingers, Adicts, Anti Heroes, Business, Cocksparrer, Crass, Fear, GG Allin, Minor Threat, Misfits (new & old), Murder Junkies, Last Resort, Rose Tattoo, Samhain, Social Distortion & more! For list, send \$2.00 to: C.Kovaleski, PO Box 16602, Balto, MD 21221

PUNK INVASION! Vol. IX - A forty seven band punk az fuk compilation with a full color cover! The list of great punk rock bands on this is endless! You get to hear The Casualities, Public Nuisance, The Rickets, Brainsdance, Spitboy, Los Crudos, Insaints, Final Warning, Aus Roten, Violent Society, Icons of Filth, Red Flag 77, The Nimrods, Cocknoose, Filthkick, and tons more hardcore punk and Oi! bands from around the globe. Ninety minute of great punk. A load of good bands from UK, France, Sweden, etc. Now available from Retard Riot Productions. Only \$5ppd (sorry, US orders only). Noah Lyon, 67 Barclay Rd, Clintondale NY 12515. (Write for info on Vol 1-11).

STILL SEARCHING FOR old Italian hc/punk/oi. No trades just cash wants: TNT Skins & Punx, Plastic Surgery, Upset Noise, Quelli Che Urlano, Nabat 1s, Papi Wuens Reich, Tension, VBR, Hope & Glory, Contrazione Split & LP, Negazione "Nightmare", Powerskins, Tampax. Paolo Petralia, Via Oderisis da Gubbio, 67 / 69, 00146 Roma, Italy.

RARE AND OUT-OF-PRINT records wanted. I will pay Top Dollar to anyone who is thinking of selling. Please send me your lists, and description of condition. I am interested in anything you have. I'm interested in Fartz, Shitlickers, DRI, Anti Climax, Septic Death, Stalin, MDC, Southern Death Cult, Bags, WeirDOS, Germs, etc., ect. ect. Send your lists to me at: Krispy Joelyay, 3114 School St., Des Moines Iowa, 50311.

SPAZZ/ BRUTAL TRUTH/ HIS HERO IS GONE / BLACK ARMY JACKET/ Atom And His Package live video from Philadelphia on 6/27/97. Two hours of punishing hardcore fury. Well shot, first generational VHS tape. Fast service, no ripoffs. Only \$15 North America/\$20 world to: Joseph, 3687 Calumet St., Philadelphia, PA 19129-1749

REMEMBER THE CROWD? They influenced everyone from TSOL and Adolescents on down but never got the credit. I'm building their web page and need your help to fill in the blanks (history, discography, bands, bios, etc.) Band photo GIF files would be exceptionally cool. I'll give you credit for anything you send! URL: <http://www.geocities.com/SunsetStrip/Club/9953> or send to 7140 Shelter Creek, San Bruno, CA 94066. Help give The Crowd the recognition they never got.

NEW DISTRO/LABEL: We will carry your DIY 7"s, lp's, tapes, cds, zines, etc. (Punk, Oi!, HC, crust, SxE, garage). We are also looking for bands from anywhere who are interested in releasing their material on vinyl. Send your info, samples, etc. to: Josef Loderer, Hatschenstrasse 10, 8953 Dietikon-ZH, Switzerland. No racist, sexist and homophobic shit!!!

NO COMMENT "Downsided" 7", clear vinyl, for sale to highest bidder. Minimum bid is \$20, and bidding is open until one month after this issue comes out. Write to: Jim Hutchinson, 368 Walnut St., Shrewsbury, MA 01545

RECORDS STILL LEFT, but going fast! Crust, grind, punk, power violence, and more. Send a stamp for list. Large selection at low prices, and I'll even trade for cd's by Nurse With Wound. Current 93 and more. Write to: Jim Hutchinson, 368 Walnut St., Shrewsbury, MA 01545

SLEEP!! I WILL BUY anything you have by Sleep. Yes the Sleep from the SF Bay area. Tapes, CDs, vinyl, Sleep 'Dope Smoker' T-shirt! Please call or write: Melissa (248) 360-7998. 7145 Roundhill Dr. Apt. B2/ Waterford, MI 48327

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I AM LOOKING FOR early 7 inches of AFI that are out of print. I am willing to pay cash at your price!!! I don't care if their new, just no scratch on them. If you have any or know where I can get them I would be grateful for it!! email me at ebhc@juno.com!!! or write me at Bob, 59 First Ave., Broadalbin, NY 12025!!! Thanks!!!

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MAXIMUMROCKNROLL *music classifieds*

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FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts from Radio Shack for under \$13. 7 step instructions that anyone can do. Fast service, you will receive weeks guaranteed! Send well concealed cash or \$10 money order to: PO Box 157, West Sayville, NY 11796

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I'M TRYING TO open a store in my house. Bands, labels, zines, whoever, whatever, send your lists and terms and whatnot. Also looking for penpals and tape traders b/c it's lonely in the south. Take care! Jeremy/ 11470 Charrann/ Ft. Myers, FL 33908

JACK AND JILL (off) needs you!! We need pix for our Boner Issue, so get on the stick and send us your stick! Also, jot down your wanking at work/school/ wherever stories. Girls welcome, of course! Contributors receive their issue free. You are not alone! Back issues \$6; both for \$10. Sign age. JJ(O), POB 624, Alameda, CA 94501.

PERPETUALLY SINGLE boy looking for anybody who finds intense political discussion and fighting for social change sexy. Must like old Napalm Death, Mob 47, traveling and long distance bike rides through the woods. Call or write Chris, Revolutionary Anarcho Punk Dating Service, 429 Circle Ave., Forest Park, IL 60130. (708)366-3477.

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DARK ENTRIES is a pen pal network dedicated to printing classified ads, so punks can meet other punks, trade free shit, get free shit, poetry, or just basically voice their opinions. Send your classified ads (40 words or less), poetry, stories or commentary to: Dark Entries/ 6245 Alantic Ave. #134/Bell, CA 90201

DARK ENTRIES APOLOGIZES for the untimely manner of which our last issue was published. We sincerely apologize to those of you that actually got off your ass and sent stuff in. You truly are the unapathetic. Dark Entries is a network of communication and free expression. However, we need more voices to contribute, so we can publish a full issue. So put your thoughts on paper and send them in. 6245 Alantic Ave. #134 Bell, CA 90201.

AUDIO/VIDEO tape traders wanted: quality recordings, quick service. Misfits, Ramones, BTS, DK's, ANWL, Pistols, CJ's, GBH. Your list gets mine. Greg Gibson, 507 N Marshall, Clarksville, IN 47129.

LET'S JERK OFF TOGETHER! Horny, lonely, hardcore faggot. I'm bored, no one has satisfied my needs. Fill my holes please!! Craving male stimulation & affection. If you like nasty phone fun, please call me anytime (715)394-3316. I'll be more than happy to take what ever you want to give. Write / send porn! Curt / 14A Hayes Ct./ Superior, WI 54880

20 Y/O FEMALE searching for pen pals to cure her boredom. Into merzbaw, nww, c93, tg, non, ptv, fla, ka-spel, skinny puppy, nicke cave, suicide, big black, desade, clive barker, burroughs, phillip k dick, william gibson, art bell, strange phenomenon, apocalypse culture and many bizzare and unusual things. rymma/1440 Granby Rd./Chicopee, MA 01020

LOUD, PROUD AND SKUNK! Skunk #4 out now! Send a dollar cuz yer real nice! Always looking for contributions! I like skunk stuff a lot, but anything is rad(cept for poetry and hippy shit!) I like to review zines. Still free classifieds. Ads are 25 cents. Skunk Girl/1754 Woodruff Rd. #211/ Greenville, SC 29607

STAY ALL OVER THE WORLD FOR FREE. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. If you like people more than hotels, find out about THE WORLD FOR FREE. For information write to: THE WORLD FOR FREE, PO Box 137-M, Prince Street Station, New York NY 10012, USA.

21 YEAR OLD AUSTRALIAN from the 36th chamber needs mail and penpals to make friends with. I workshop xx Jud Jud xx, Wu-Tang, In/Humanity, Charles Bronson, Manowar, Boris, Man is the Bastard, Bruce Willis, Gokarting, Unruh, and zines. If you are racist, sexist, homophobic, in total chaos or rancid, that's you're funeral because you suck, Bro. Mark, PO Box 131, Kensington Park, SA 5068, Australia.

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MAXIMUM ROCKNROLL *music classifieds*

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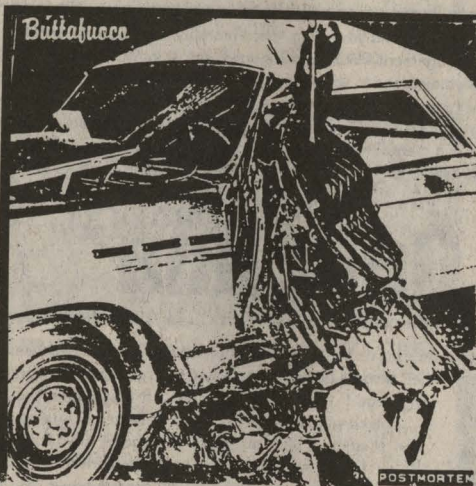
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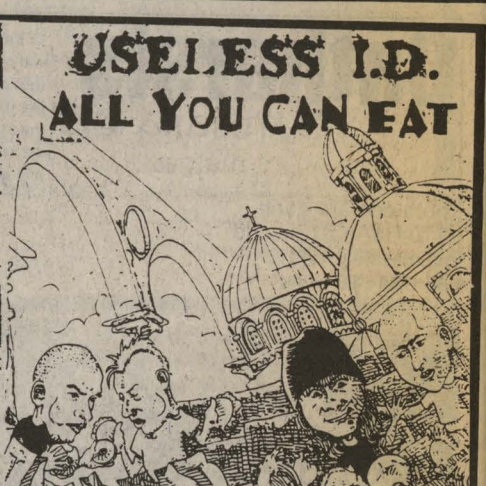
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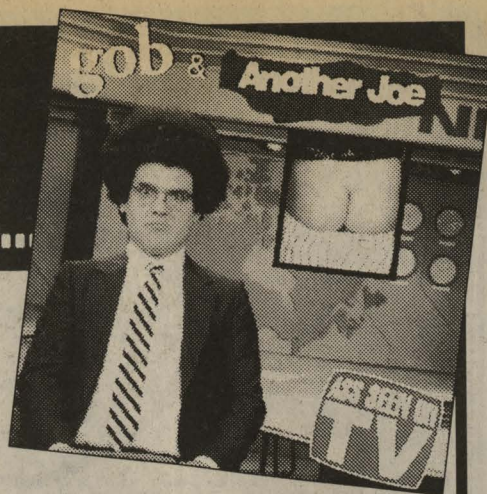
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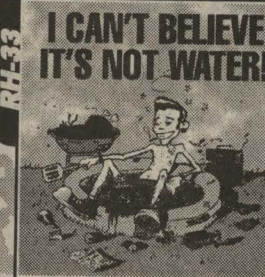
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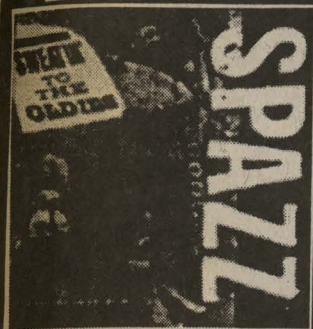
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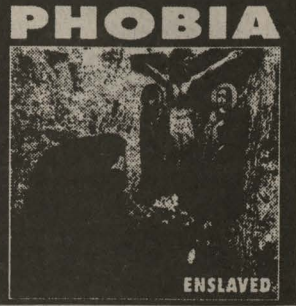
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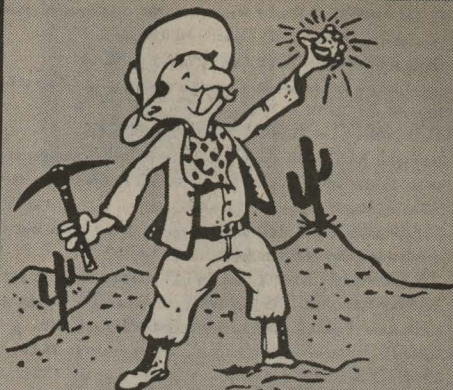
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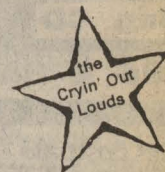
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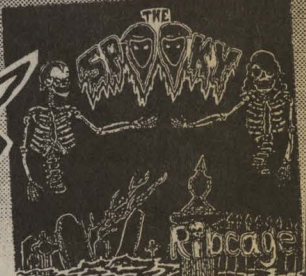
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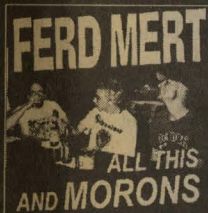
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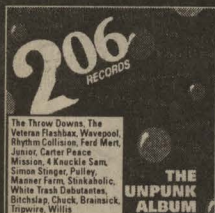
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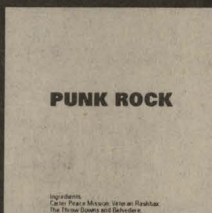
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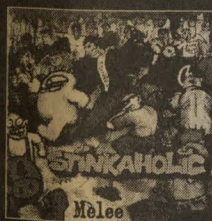
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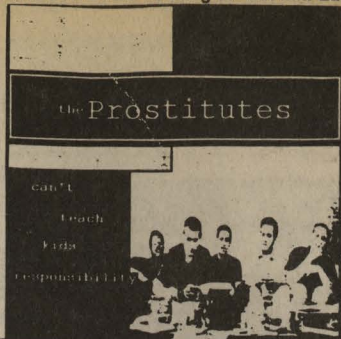
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